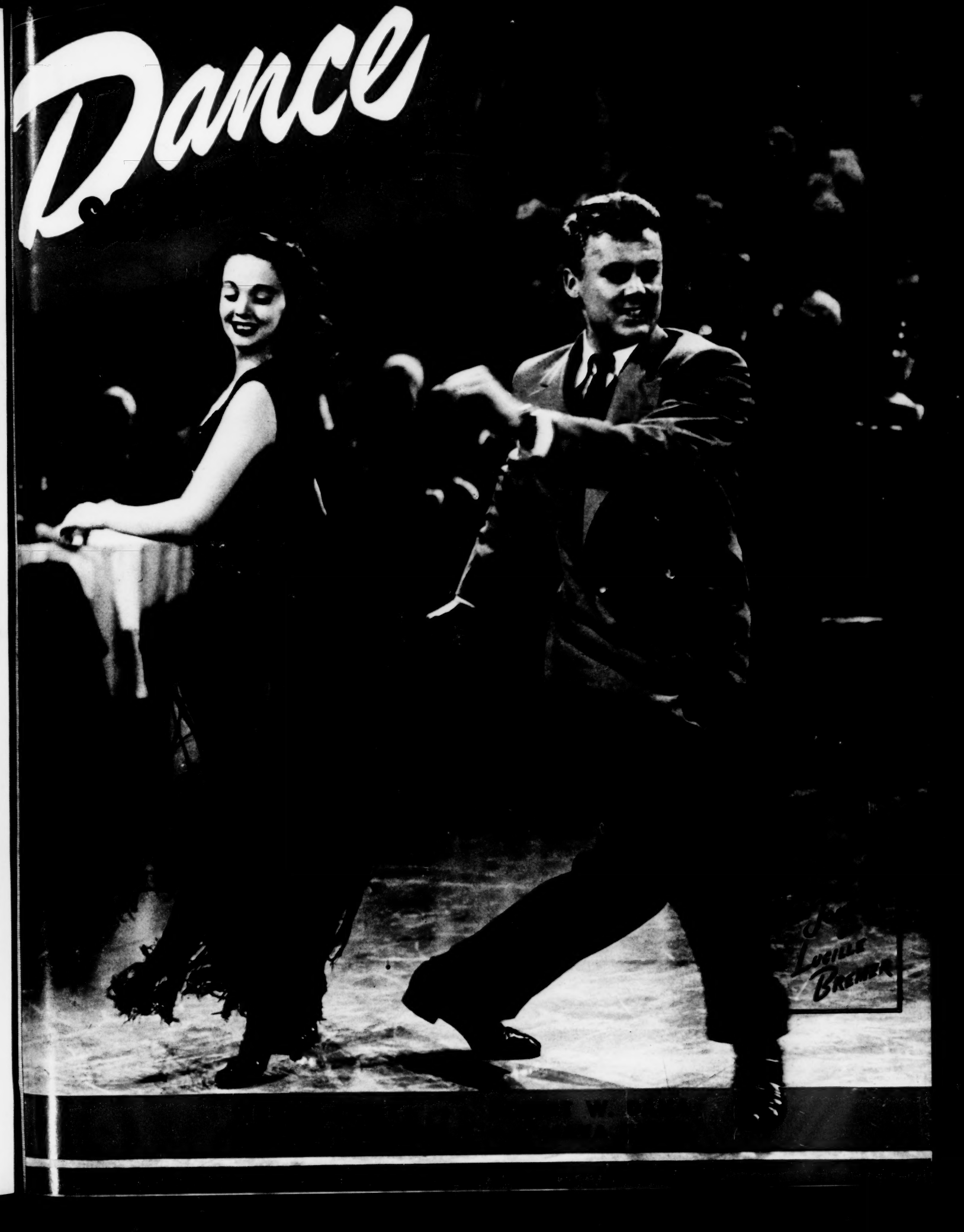
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Thurs. Eve.	5	Big City, Pavane, Ball in Old Vienna, Prodigal Son
Fri. Eve.	6	Prodigal Son, Ball in Old Vienna, The Green Table
Sat. Mat.	7	Big City, Pavane, Ball in Old Vienna, Prodigal Son
Sat. Eve.	7	The Seven Heroes, Ballade, Big City, The Green Table
Sun. Mat.	8	The Seven Heroes, Big City, Le Bosquet, The Green Table
Sun. Eve.	8	Prodigal Son, Le Bosquet, The Green Table
Tues. Eve.	10	Big City, Pavane, Ball in Old Vienna, Pandora*
Wed. Eve.	11	The Seven Heroes, Company at the Manor,* Pandora
Thurs. Eve.	12	Sailor's Fancy,* Big City, Le Bosquet, The Green Table
Fri. Eve.	13	Sailor's Fancy, Pavane, Ball in Old Vienna, Pandora
Sat. Mat.	14	Ballade, Big City, Company at the Manor, The Green Table
Sat. Eve.	14	Prodigal Son, Le Bosquet, The Green Table
Sun. Mat.	15	The Seven Heroes, Le Bosquet, Pandora
Sun. Eve.	15	Big City, Ball in Old Vienna, Company at the Manor, The Green Table
Tues. Eve.	17	A Spring Tale, Le Bosquet, The Green Table
Wed. Eve.	18	Big City, Pavane, Ball in Old Vienna, Pandora
Thurs. Eve.	19	Sailor's Fancy, Company at the Manor, Pandora
Fri. Eve.	20	Prodigal Son, Le Bosquet, The Green Table
Sat. Mat.	21	A Spring Tale, Ball in Old Vienna, The Green Table
Sat. Eve.	21	The Seven Heroes, Company at the Manor, Pandora
Sun. Mat.	22	Ballade, Big City, Company at the Manor, Prodigal Son
Sun. Eve.	22	The Seven Heroes, Big City, Le Bosquet, The Green Table

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S. Morgan-Powell

Montreal Daily Star, October 15, 1946

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READERS WRITE

Sirs:

I have subscribed to *Dance* for almost eight years, have been professional for four, and since then find your magazine doesn't cover the West Coast, other than a little of Hollywood. Consequently when the magazine arrives we read all about what is going on in New York, and that finishes it.

Don't you think the West Coast needs a little more publicity? Of course you have given Christensen's ballet a little notice, but there are so many who work the year 'round, ballet dancers, teams and acrobats, it seems that giving accounts of the shows would make the magazine more interesting to us Westerners.

Wishing you luck,

M. WALLACE
Piedmont, Calif.

Sirs:

I was much impressed by the feature of your November issue *Symposium on the American Dance.* It was very comprehensive and rounded up a great deal of important opinion which would otherwise be difficult for the average person to obtain. I think that the future of the American dance is assured if it rests in the hands of fine artists like those who contributed to your *Symposium.*

H. SEVER
Richmond, Virginia

Sirs:

I have greatly enjoyed the recent issue of *Dance* and your expanded coverage of the movie and the theatrical world. I hope that you will continue to print stories on all fields remotely concerned with the dance as it adds much in color and interest for your readers. Don't stick too close to the trade itself.

J. WILLIAMS
Minneapolis, Minn.

Sirs:

I just wanted to add a few words to the justified reprisal to the article John Chapman wrote for the October issue. Otherwise the issue was up to the high standards of *Dance,* and his stupid "cleverness" did nothing but degrade it.

I can't understand a person trying to show how much he knows about

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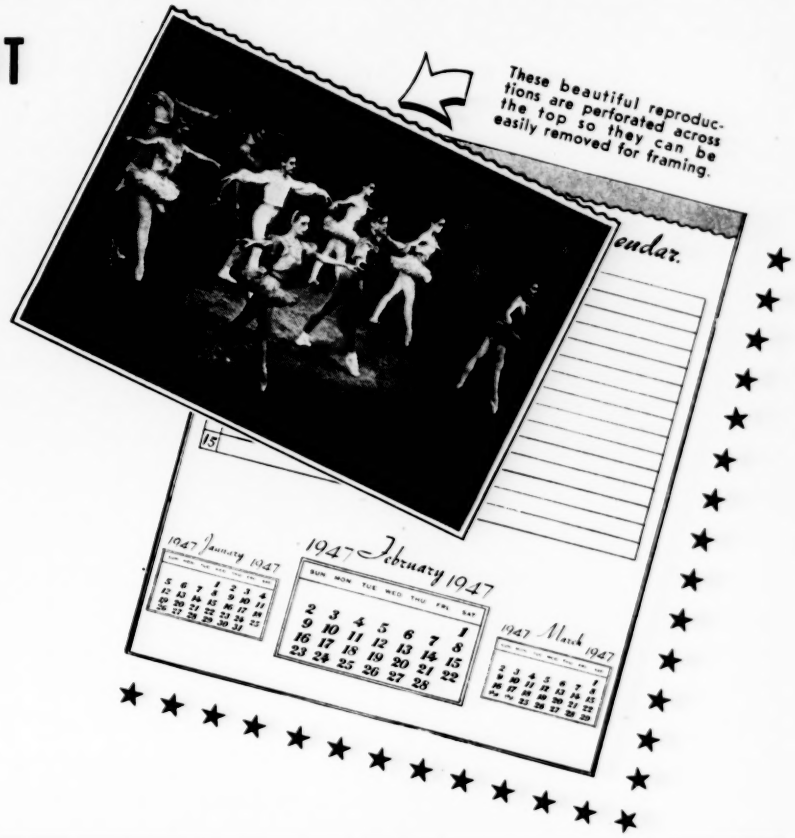
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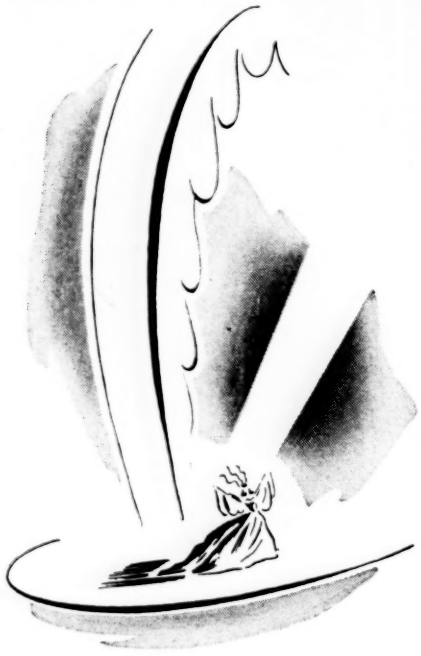

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what he terms depravity. People of any culture usually keep that sort of thing to themselves, which proves Chapman's lack of that asset.

He does not review the ballets, nor the audience, as he pretends. It is surprising that anyone who finds a subject so disgusting should know quite so much about it. I hope he is pleased with his "amusing" article—most of the decent-minded people I associate with are not.

Here's for more and lengthier articles by Walter Terry and other such brilliant minds to take up the space such people as Chapman could use. If one asked me, I should judge Chapman should win no author's prize, but a baby contest would do him justice.

ROBERT WARDLAW
Midvale, N. J.

Sirs:

Poor John Chapman! If "Those Ballet Audiences" (September issue) keep him from going to the ballet, I suggest that he come to Sacramento. Alas, Sacramento balletomanes have not learned how to properly appreciate the ballet with bravuras and the stamping of feet. And we are so incredibly stingy that no one ever thinks of wasting flowers by throwing them at the premiere danseuse. I guess we shall have to start a cultural reform.

PATRICIA ALLEN
Sacramento, Calif.

Sirs:

I would appreciate more articles on television and the effects that it might have on dancing, since it is potentially a great new medium for dance artists. I would also like to see reviews of any television dance shows which are going on at present.

MARILYN WEED
Springdale, Conn.

Sirs:

I could readily see how a symposium on the American Dance was forthcoming, but it is difficult to understand how a feature of this nature could be compiled without including the views of leading dancers in the field of tap or movies. Their omission from this series only detracts from its authority as a representative selection of opinion as to the future of dance in America.

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Dance

VOLUME XX December, 1946 NUMBER 12

Rudolf Orthwine, Editor and Publisher

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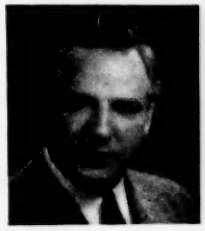
Cover: Van Johnson and Lucille Bremer do an elaborate number called I Won't Dance in the MGM Technicolor musical "Till the Clouds Roll By". The picture is based on the life of Jerome Kern.

PEACE ON EARTH GOOD WILL TO MEN

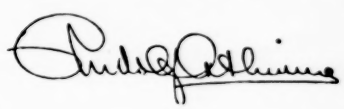


THIS beautiful saying of the approaching holiday season has been echoed around the globe for hundreds of years. Good men throughout history have practised it and have devoted their life's work to make these words an accomplished fact. However, greed, lust for power, intolerance and ignorance have retarded an unselfish, working understanding among men. I do not know how long it will take to temper human nature, to eradicate greed, hatred, distrust, and supplant it by understanding and kindness, but it is my belief that it can only be done by the right kind of education and information.

I think the first right step we have taken is the United Nations organization. However, it will not do the job unless all the people of the world want it to do so. Reforms must come from the spirit of the people. We must also see to it that high-minded and idealistic representatives are chosen as delegates to the U.N. We must demand that war be outlawed by every nation, that those who are a detriment to public well-being be removed from their official positions. Black markets, coercive practices by either capital or labor leaders which endanger the well-being of the people should be dealt with by law, if all respect for common welfare fails.

It may be a long and hard road to establish a human family with predominant kindness and good will to men. I have confidence in the future and in the ability of mankind to work out this problem. But you and I—all of us who are in the educational field, the entertainment and writing professions—must put our shoulders to the wheel and never relax in this noblest of all purposes.

My best wishes to all of you for a Merry Christmas, a new year of happiness, and a devotion to kindness and good will to all men in all the years hereafter.



The Dancing Queen

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RUDY FINST
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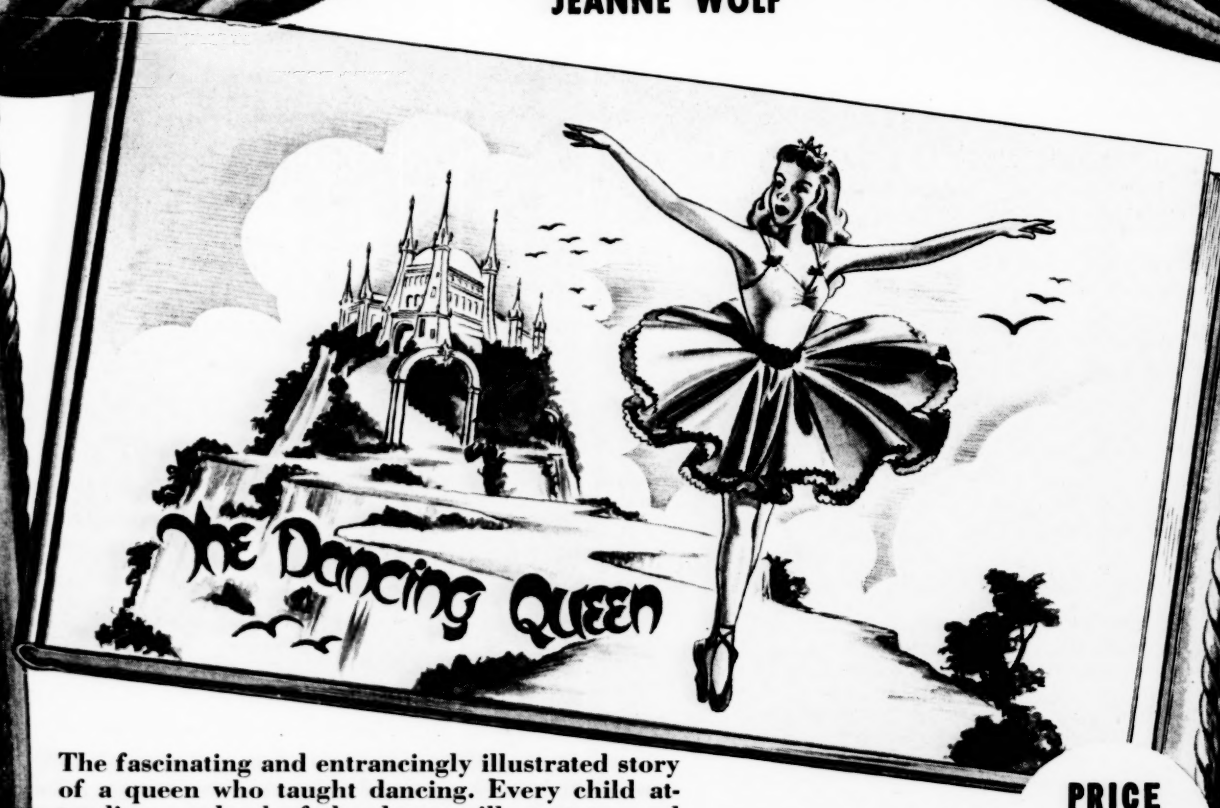

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Dance

RITUAL IN TRANSFIGURED TIME

Ritual In Transfigured Time is the fourth film to be made by Maya Deren who has achieved a unique reputation for creative, experimental work in the movie medium. Miss Deren's first film, made in 1943, was entitled *Meshes of the Afternoon* and dealt with the subconscious emotional experience of a single protagonist. It was produced in collaboration with her husband, Alexander Hammid, eminent in the field of documentary films. Miss Deren's second picture, *At Land,* centered on "the effort of the individual to relate himself as an identity to a fluid, apparently incoherent universe." *A Study in Choreography for the Camera* was her third production. Approximately three minutes in length, it treated cinematographic space as an active element of the dance. The dancer shared responsibility for the movements with the camera and the cutting to create a dance which could not have been performed otherwise than on film.

Miss Deren's latest production, recently shown for the first time at Prov-

The one actual dance sequence, a duet between Rita Christiani and Frank Westbrook, is a stylization of the gestures occurring throughout the film

an experimental film which creates a dance with non-dance elements by choreographic use of the movie medium

by MAYA DEREN

incetown Playhouse in New York, runs sixteen minutes and is a picture without plot or story line. Except for the two principle performers, Rita Christiani, who has toured with *Carmen Jones,* and Frank Westbrook, who has worked with Valerie Bettis and the Humphrey Weidman group as well as appearing in Broadway musicals, the picture was made with non-professionals. Photographed on 16 millimeter film, the picture took ten months to produce at a cost of $900. The camera was handled by Hella Heyman who also gave technical assistance on *At Land.*

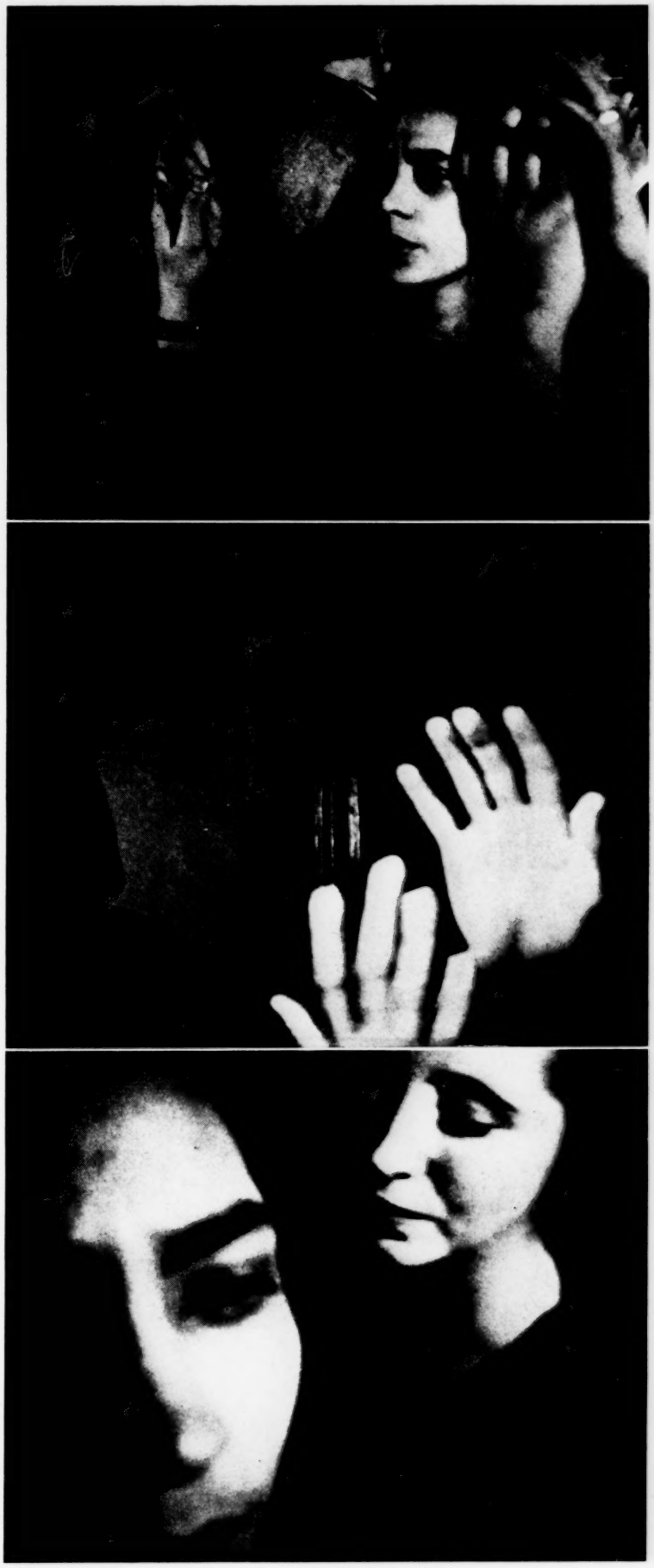
By combining a series of non-dance movements within a film pattern, Miss Deren has realized a dance in terms of the effects which are the unique property of the movie medium and has achieved more poetry of motion and emotion than is customarily found on the ballet or modern dance stage. In its exciting use of the camera, *Ritual in Transfigured Time* serves as a criticism of 99 per cent of the Hollywood film product.

Although Miss Deren's motion pictures have evolved no new cinema technique and although they derive their inspiration from the classic screen works of D. W. Griffith and other pioneers in movie-making, her productions are distinguished by qualities too rarely found in films today. By creative use of such facets of the film vocabulary as the closeup, slow motion, cutting, and use of negative, she is able to set forth her cinematic thesis in terms of vivid and incisive imagery. Hers is still another vindication of the screen as an art at a time when art is rapidly disappearing from the film scene. The following paragraphs are Miss Deren's own comments on her new picture, its technique and intent. *Editor's Note.*

THE previous film which I made, *A Study in Choreography for the Camera,* was an effort to remove the dancer from the static space of a theatre stage to one which was as mobile and volatile as he himself. It was, actually a duet—between Talley Beatty, who danced, and space, which was made to dance by means of the camera and cutting.

Ritual in Transfigured Time carries many steps further this concept of creating dance out of non-dancing elements. Except for Rita Christiani and Frank Westbrook, none of the other people who appear in the film are dancers; and save for a brief sequence, the actual movements are not themselves dance movements. What makes this a dance film, or a film dance, is that all the movements — stylized or casual, full-figured or detailed — are related to each other, both immediately and over the film as a whole, according to a choreographic concept.

For example, if one were to omit from an actual party all the long conversational pauses, there would be left mainly that constant moving pattern of smiling, social anxiety; each person seeking to reach someone at the other end of the room, or moving, tentatively, to meet someone new, or embracing an old friend, or edging away from someone dull towards someone interesting. Taking this general theme as the choreographic motif of a party sequence, I have joined together a shot of one person beginning a movement and another person continuing it and still another completing it. These shots are held together not by the constant identity of an individual performer, but by the emotional integrity of the movement itself, independent of its performer. Or I have photographed a complex group movement of cross-purposes, which could only happen in that special way once, and then



By use of the camera, the gestures of hands and arms are choreographed into a rhythmic dance pattern. Left: The protagonist, Rita Christiani, at the opening of the imaginary film ritual which will transform her from widow to bride. Right: Shots from a sequence at a party where a living dance is created from movements of a whole group.

used it more than once. In the film itself I would sometimes use only the end of the movement the first time, and then the whole of it later, for that peculiar shock of discovering the history of an episode which one imagined one already knew completely. Towards the end of that sequence these repetitions follow rapidly, one upon the other, so that the party becomes increasingly "un-natural" and so leads to the next sequence in which the movements themselves become stylized.

In the actual dance passage, Frank Westbrook collaborated with me in the effort to design dance movements which would not be suddenly new, but which, in their stylization, would seem but the climactic extension of the ordinary, casual movements of the party scene. The transitions into and out of the dance duet between Frank Westbrook and Rita Christiani had to be accomplished so imperceptibly that, in the end, it would be difficult to say just when the individual movement joined with the film pattern of the whole to become dance. At the same time, even the dance movements themselves were planned, again, (as in *A Study in Choreography for the Camera*) with the active participation of a volatile film-space and of the camera which could contribute its varying speeds, angles, lenses, etc., towards the creation of a filmic dance.

Obviously the realization of such a complex series of concepts would have been impossible without the sincere creative effort of both Miss Christiani and Mr. Westbrook to free themselves from the habits of their long stage experience in order to enter a new idiom of dance creation.

However, even the two dancers do not themselves dance throughout the film, for the main effort has been to create dance out of non-dance elements by filmic manipulation. In this sense,

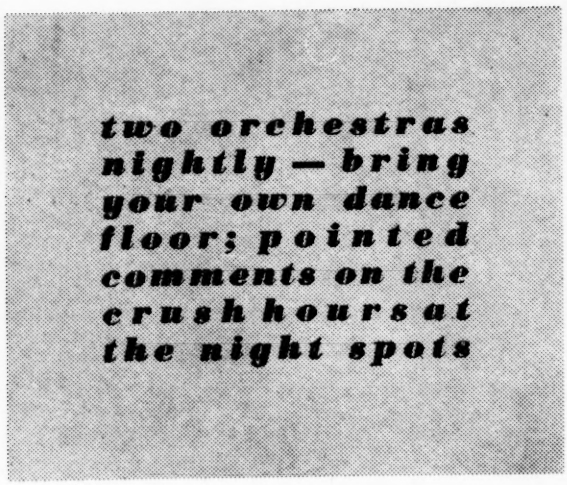
Left: The dance duet which culminates the party scene turns into a statue sequence. Frank Westbrook, who plays a role which resembles that of the high priest of tribal rituals, terrifies the widow, Rita Christiani, who flees as he changes from statue to man. Right: Her widow's weeds of the party scene become a bridal gown in film negative.

the pattern, created by the film instrument, transcends the intentions and the movements of the individual performers, and for this reason I have called it *Ritual*. I base myself upon the fact that, anthropologically speaking, a ritual is a form which depersonalizes by use of masks voluminous garments, group movements, etc., and, in so doing, fuses all individual elements into a transcendent tribal power towards the achievement of some extraordinary grace.

Such communal efforts are usually reserved for the accomplishment of some critical metamorphosis, and, above all, for some inversion towards life; the passage from sterile winter into fertile spring, mortality into immortality, the child-son into the man-father. So, at the end of this film, the widow in her black weeds of the first sequence becomes, by use of a nega-

tive, the bride in her white gown. Being a film ritual, it is achieved not only in spatial terms but in terms of a Time created by the camera. Time, here, is not an emptiness to be measured by a spatial activity which may fill it. On the contrary, in this film it not only actually creates many of the actions and events, but constitutes the special integrity of the form as a whole.

Ritual in Transfigured Time develops even further the special emphasis upon form which governed, to an increasing extent, my previous films. It has become necessary to provide this now clarified emphasis with at least a tentative name, for any recourse, out of sheer expediency, to such familiar terms as "surrealist" or "abstract" might inhibit understanding of the films themselves by prejudicing the anticipations of the spectator and distort his perception by fixing attention (and so confining it) upon some single aspect which, when isolated, might bear superficial resemblance to films of another nature. These films employ elements of reality—people, places and things—and so are unlike abstract films which may also, at times, employ such elements but primarily for their plastic values. They are equally distant, if not more so, from the surrealist method of spontaneous self-expression. I would like to use the word "classicist" to describe *Ritual in Transfigured Time* precisely because it does not define according to the elements of the content—factual, fictional, abstract or psychological. It is a concept of method: a controlled manipulation of any or all elements into a form which will transcend and transfigure them.



POSTAGE-STAMP DANCE FLOORS

by ROBERT W. DANA

EVERY day in every way dancing in the night clubs and hotels becomes more of a physical hazard as well as a slightly ridiculous form of public exhibitionism. Those hardy souls who test their steps in the popular places these days soon learn that the old pastime of dancing cheek to cheek must be shared with a rougher game called dancing knee to knee. The heels, toes and elbows of neighboring dancers hit them in the shin, ankle, ribs and other sensitive spots with the result that many dancers—some of them experts—are disconcerted, disgruntled and disappointed. Yet they keep coming back to the trap to move in unison with others—like jelly.

I think the most exaggerated example of how dance-floor space is commandeered by the headwaiter to accommodate more tables and more paying customers, particularly on a first night, occurred several years ago at the Cafe Lounge of the Savoy Plaza when Lena Horne, the singer, began an engagement. By the time extra tables had been arranged on the dance floor, only a "cow path" or "Indian trail" was left for the dancers. And don't think they didn't use it, crashing into table occupants almost constantly.

As recently as ten years ago, before night clubs and hotel rooms had attained their present pre-eminence, customers were hesitant about being the first on the dance floor. This notion, as well as the trend toward a more intimate atmosphere, prompted some of the hotels to reduce dance floor space in favor of dining space. Now the customers have reversed the procedure by rushing onto the floor at the first sign of music and staying there until their lead is crossed up by a right to the elbow or a shine-and-corn-disturbing heel beat.

The two leading night clubs on the East Side offend dancers—and diners—in different ways. Monte Proser's Copacabana, whose small, rectangular-shaped dance floor is barely able to contain the beauteous Copa girls (except in close-knit formation), is quite inadequate for the demands of those who like to dance to excellent music in a romantic setting, while the elegant Versailles provides no passageway to its handsome oval floor.

It boils down to a conflict between entertainment and dancing. Usually, in places where entertainment is played up, dancing suffers, as at the Waldorf-Astoria, which consistently presents outstanding artists. The hotel has given its dancing customers one break, though, by scheduling only supper shows in its Wedgwood Room. Inasmuch as persons are not as eager to trip the light fantastic at chow time, the dinner-dance session is usually a comfortable and graceful one. But, at supper, the dancers are a solid mass.

Where, one might ask, can you dance with comfort, skill and grace? There are a few rooms able to qualify. Since it was one of the first to become known as a dancer's haven, the Roosevelt Grill must top the list. Back in the Thirties, Guy Lombardo and his Royal Canadians played for afternoon tea dancing. That went out of fashion, but the floor is still large and Lombardo is still there.

The St. Regis doesn't engage name bands, but it has always been known as a place where you can waltz. The Roof in summer is best, but the Iridium Room and Maisonette in winter give you some freedom of movement. Because so many persons like to sit and look at each other at the Stork Club, you can sometimes dance quite pleasurably at Sherman Billingsley's swank place. The same goes for El Morocco.

The large clubs like the Latin Quarter, Diamond Horseshoe, Zanzibar and Carnival allot a large chunk of dance space for their customers. It depends on the day of the week and how crowded the floors get. La Martinique adds too many tables to its dance floor. La Rue has plenty of room but the music becomes monotonous.

If you're still in doubt and still want to dance, go to Roseland Ballroom. A lack of headwaiters and cover charge is made up for by a dance floor where you can flex your toes.

Vincent D. Sullivan

Top: the customers dance with plenty of knee and elbow room at the Roseland Ballroom. Bottom: The smart set is crowded into the nominal floor space offered by the Copacabana.

DANCING REMINDS ME.....

by BERNARD SOBEL

Culver Service

Mary Garden, dancing the role of Salome, contemplates the head of John the Baptist.

DANCERS should disclose more of their inner lives. The race is too reticent. They are the least known personalities in the world of art, having willingly forfeited their right to voice their aesthetic. If you doubt the truth of these generalities, look on the library shelves and count the number of dancers' autobiographies. The number is astonishingly small. The entire history of modern dancing has produced scarcely more than a few personal stories—*The Diary of Nijinsky, My Life* by Isadora Duncan, a ghosted work, and Angna Enters' brilliant *First Person Plural.*

Yet what a history modern dancing has had! How much provocative comment exponents of every type of dancing, from vaudeville to the concert platform, could stimulate concerning the art as a whole. How interesting it would be to decide just when sublimated hoofing becomes a fine art, to learn the reciprocal relation that exists between the artist and his experiences.

Presumptuously, as one who loves dancing, I like to retrace my memories of dancers and dancing to recall divertissement, personality and anecdote. Many personal questions I would like to see answered in book form! What has become of certain dancers? How did they feel about their art, particularly when they saw their own creations purloined or used without credit? How were they influenced by the history of dancing, by contemporaneous conditions, by another dancer or a director?

My most dramatic experience with the stepping art came when Columbia Broadcasting engaged me to coordinate the stage with radio. The assignment sounds absurd now, but at the time artists looked down on radio. The day that Will Rogers and W. C. Fields came to the studio was a day for rejoicing. But Bill Robinson presented a problem. He came to dance, of course, but how could his perfect steps be heard? How could we put them over? The solution was involved, but finally worked out by using an old-fashioned vaudeville rug made of wooden slats. Then we placed a microphone on the floor next to the rug where it captured the steps as they came over clearly, staccato-like. For the first time in the history of radio, stepping went over the air. Later, of course, the adaption of steps to motion pictures became one of the mainstays of film musicals.

By the time I returned to Broadway, the ballet was getting a real toe-hold by way of scattered Sunday night concerts. From this point

Left: Claire Luce and Fred Astaire in a sequence from "Gay Divorcee". Right: Lily Pons practiced kicks for her role .n "Le Coq D'Or", as performed by the Metropolitan.
Photos: Left, White Studio; Right, Wide World

on my memories are mingled with Massine in *Wells Fargo Express,* Will Mahoney kicking out a tune on a xylophone, Zelma O'Neil stomping out rhythm in *Good News,* and Tom Patricolo blustering through a number with a ukelele.

Certain stray glimpses of dancers I'll never forget. Claire Luce, for instance, did an exciting number in the *Gay Divorcee* with Fred Astaire in which they leaped perilously over chairs and tables. And after seeing this display of dexterity, I was somewhat depressed some years later when Fred told me that he'd never come back to Broadway because his dogs couldn't take it. The strenuousness of six performances a week and two matinees was too much for his agile feet.

Claire also favored me with a revealing statement about her anatomy. We were in Paris just before the Second World War, shopping at Patou's. Here Claire selected a gown that was as beautiful as it was well-fitting. Yet she was not satisfied. She kept looking at the mirror, moving her body ever so slightly, then studying the gown.

"What's the trouble?" I asked finally.

"A slight one, yet a very important one. I'm trying to see how the dress fits as it starts to curve toward my hips. I want to look as well there as I do at the back or at the front. A dancer must think of her body in relation to every angle from which the audience sees her."

When, some years ago, the American actress, Ethel Levy, returned here, as a London favorite to appear as a guest artist at the Palace, she was middle-aged, but, suddenly in the midst of her program she did a startling high kick. As the audience applauded, she turned around and said: "Plenty of life in the old girl still."

When discussing dancing, Ethel advises the male escort to hold his body erect always, no matter how intricate the figure. And to this principle Eleanor Powell adds the admonition "Come to a complete halt every once in a while. The on-lookers will be dazzled by the switch from the motion to the static."

My most exasperating experience with the dance has to do with its presentation in grand opera. Being a realist I have always objected, like thousands of others, to the incredible plots, dull acting and old-fashioned direction on which the scores must rest. But realism in the opera falls to its nadir point when a definite dance forms an integral part in the story.

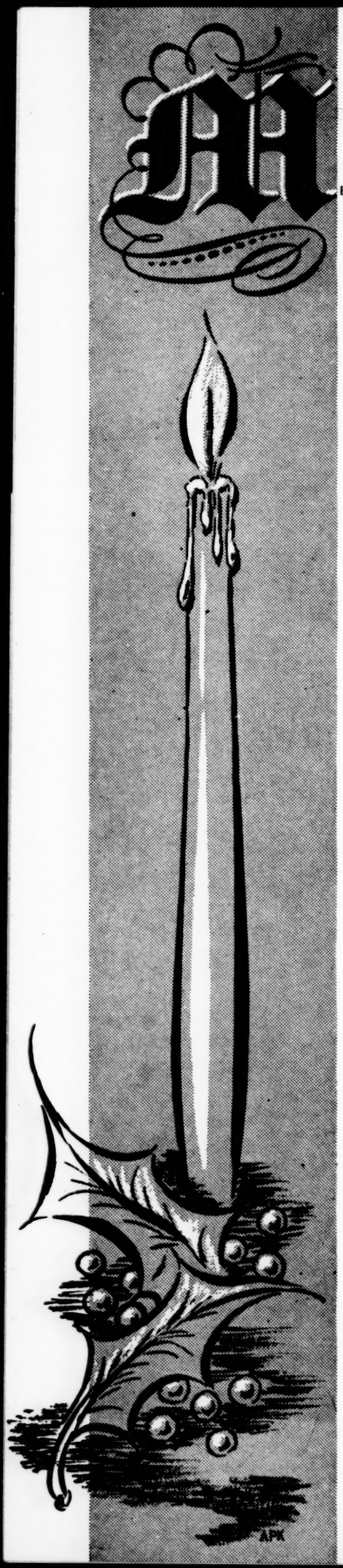
There was much publicity, for instance, when the great coloratura, Lily Pons, announced that she would actually dance in the Queen's part in *Coq D'or.* But the subsequent number, as performed, was insipid. And I was greatly pleased to find confirmation of my impression in Grace Roberts' *Borzoi Book of Ballets,* in which she describes the number as a "ladylike ambling, suggestive of a society amateur at a charity entertainment."

I was disappointed also, in Mary Garden's Salome. Her dance, if I am correct, was an anachronism, for she moved about using her hands and feet; whereas dancing at the period represented in the story was muscular, a danse du ventre. But Garden more than redeemed herself in the *Jongleur de Notre Dame* where her dance before the Virgin was as realistic in character and so naive that it seemed improvised.

That the dancer may have good reason for silence is certain. There are those who resent the superimposition of personal life on art. I belong to this school also. I hate to have the public interpret a work according to their conception of a worker. The one should be separate from the other. Yet it is possible to make the art one entity and the autobiography another.

I wish I had the power to prod the great dancers into writing their reminiscences. To give me the sidelights on character, motion and posture that blend into the finished work. Terpsichore is, perhaps, the most reticent of the muses. It is time that she grows articulate.

glimpses into the off-stage lives of some famous footlight personalities



Christmas Greetings

MERRY CHRISTMAS, dancers all!
Johnny Kriza, Tommy Rall,
Weidman (Charles), and Humphrey (Doris)
Martha Graham, Ruthanna Boris,
Freddy Franklin, Nora Kaye,
Greetings on this festal day!
Deck the stage with evergreen
For Riabouchinska and Lichine,
Littlefield, Toumanova,
Dorothy Bird, Baronova;
Hang a sprig of mistletoe,
For Rosario and Antonio,
Shabelevsky, Woizikowska,
Simon Semenoff, Doubrovska;
Bring the wreaths of silver spruce
For Bolender and Betty Bruce,
Leon Varkas, Shirley Weaver,
Marc Platt and Edwina Seaver,
Aubrey Hitchins, Lisan Kay,
Tamiris, Federico Rey;
Hang another holly wreath
For Katherine Dunham and Babs Heath,
Douglas Coudy, A. De Mille,
Angna Enters, Phyllis Hill,
Kelly (Gene) and Deering (Jane),
Welcome Yuletide cheer again!
Greetings to George Balanchine,
Janet Reed, Leon Fokine,
Georgie Tapps, Vincenzo Celli,
Florence Rogge, Gambarelli,
L. Danielian, G. Skibine,
P. Vladimiroff, L. Massine,
Nana Gollner, Paul Petroff,
Hugh Laing, Boris Romanoff!
Decorate the Christmas tree
For Bently Stone and Kathryn Lee,
Orthwine, editor of Dance,
Jerry Robbins, Norma Vance,
Dance News' editor, Chujoy,
Sally Kamin, Hal LeRoy;
Bring the presents, gaily tied,
For Ruth Page and Letitia Ide.
Greetings to Danilova,
Nillo and Karnilova,
Iva Kitchell, Karavaeff,
Michael Kidd, Michel Panaieff,
Hans Zuellig, Sigurd Leeder,
Robert Alton, Mary Heater;
Greetings, Mary Ellen Moylan,
Ruby Asquith, Anton Dolin,
I. Youskevitch, V. Zorina,
M. Svetlova, V. Fokina,
Eric Hawkins, M. J. Shea,
Therese Rudolph, Nadine Gae!
Spread the festive banquet cloth
For Harry Schwarze and Trudy Goth,
Serve the turkey and the sauce
To Berenice Holmes and Betsy Ross,
Fetch the duckling, stuffed with bacon
For Belita and Paul Haakon,
Bring the blazing pudding on
For Ruth St. Denis and Ted Shawn,
Vilzac, Stuart, Loring, Schollar,
Antony Tudor, William Dollar;
Fetch the champagne—bring a case!
For Hurok and for Lucia Chase;
Both Alonsos, and La Meri,
Celebrate with Christmas sherry,
A. Eglevsky, Jean Guelis,
Celebrate with entrechat-dix!
Let a toast for Gertrude Tyven
The festivities enliven;
Add a jolly Christmas card
For Ann Barzel and E. Allard;
A very Merry Christmas day
To Oboukhoff and George Chaffee,
Ted Adolphus, O. Tupine,
Maria Tallchief Balanchine,
Morosova, Stepanova,
Nemtchinova, Stroganova;
A very happy holiday
To Valerie Bettis and John Wray;
Raise a jolly Christmas song,
For Fred Astaire and Avon Long,
Markova, Yvonne Chouteau,
The Christensens, and L. Prideaux,
Greetings Madame Yurieva,
Mouradoff, Tamara Geva,
Mladova, Ray Harrison,
Volkoff, Ginee Richardson,
Greetings to the New Dance Group,
Patsy Bowman, Trudy Schoop,
Pauline Goddard, Pauline Koner,
Television's Kitty Doner,
Joan McCracken, Bambi Linn,
Ring the Happy New Year in!
May the holidays be merry
For the critics Denby, Terry,
Martin, Vitak, and the rest—
May this season be the best!
May the Happy New Year bring
Huge success in everything,
Happiness on every score—
MERRY CHRISTMAS

. . . LILLIAN MOORE

Hollywood's Belita argues that choreography for the ice should play an active part in production of skating shows

by **PHILIP K. SCHEUER**

Belita does a leap from the ice in a sequence from the Monogram production of "Silver Skates".

SKATING ISN'T BALLET

ALTHOUGH it's hard to imagine the Hollywood-happy press corps agreeing on anything, a majority of them still cherish one memory, that of the post-preview parties which Monogram studio somehow managed to throw during the ration-lean years. For, while the big majors sulked in their corners hugging their bread, water and red points, Monogram—then a "minor" by almost any standards—took over the best hotels with astonishing regularity and, come hell or firewater, shot the works with miles of gleaming napery, polished silverware and piled-high goodies both cold and hot.

By just what skullduggery these sumptuous repasts were conjured up, in the face of a rampant OPA and ration-board Hawkshaws behind every post, is anybody's guess. The hungry critics themselves, significantly, never stopped to ask embarrassing questions. A correspondent who had subsisted all week on a diet of spaghetti, soup bones and a pint of Old Grandpop in its second childhood was hardly disposed to look such gift hors d'oeuvres in the mouth. In fact, it would not be much of an exaggeration to say

that more than one freelance hack simply existed from one Monogram jamboree to another, wolfing down all the prime ribs, white meat of turkey and rare old Scotch he could lay onto and then retiring, like the bear or python, to hibernate until the next one came along.

As to the pictures that were previewed, it is probable that none in history had ever been followed with such bated breath. But it wasn't the mounties, the cavalry or the marines for which, by the seventh reel, everybody in that invited audience was cheering himself hoarse. It was the victuals, just over the next hill.

In this unpropitious atmosphere of Roman carnival Belita (just Belita) was first introduced, as informally as an extra cheese tid-bit or a fresh cherry tart, to her so-called betters of the press. A medium-tall girl, little more than a child with her large eyes and crown of flaxen hair (only lately done up, surely, from adolescent braids), she seemed all but lost in that center of noisy conviviality, speaking seldom but always politely and wearing on her irregular but piquant features an expression that could have hidden petulance, sadness or a little of both.

Her mother, whom everyone called and still calls, with reason, "Queenie," attended to the social amenities, doing most of the talking for Belita. But when Belita did speak you listened. The tones were lazy, but there was a throaty quality to them that told you better than the done-up hair or the correct bearing that this pale English child who had danced in pantomimes at two, passed all ballet tests as a pupil of Anton Dolin at nine and became his partner at eleven, had come of age.

Constantine

Belita practices split jumps for her skating routines.

In the three years and three movies that have elapsed since the first of these Monogram Saturnalias, Belita has fulfilled the promise some of us sensed then. Not only has she surged to the forefront as a cinematic dancer-actress of ability, but in the writer's opinion she is the only one of her kind who can figure-skate "sex" and keep it too. It is a safe bet that she has helped her studio pay off its party expenses, balance its budget and climb from the little to the big time. If Monogram tossed another of its shindigs today, it might well top off the proceedings by wheeling in Belita, couchant on a cart, as Dish of the Day.

At the moment of our most recent meeting, she was between pictures. At twenty-three she had taken a husband, a quiet, humorous professional by the name of Joel McGinnis. By this simple act she had rendered her own name an anticlimactic service—one which proves, if there was any doubt about it, that even the hyphen is mortal. The name reads now, in full, Belita Gladys Lyne Jepson-Turner McGinnis.

Mrs. McGinnis was at home in Beverly Hills. Yes, she was willing to amplify those "reckless" statements she had made in a recent issue of *Dance,* to the effect that ice skating is dull, has no tradition or discipline, and that people who see ice shows are wasting their time.

She didn't talk like a know-it-all. There was no soapbox in the wide, tasteful living room, which gave onto a garden where three pedigreed McGinnis pups could be seen cavorting. She was dressed informally, in sweat shirt and slacks, the yellow-tinted hair loose over her shoulders, and as she mused aloud ("these are just my theories") she slid from the davenport to the floor and sat with her knees hunched under her chin.

"Skating was never meant to be my profession, anyway," she began. "I'm a dancer. I don't believe in switching mediums—either for myself, or well, for the mediums themselves. The trouble with ice ballet is that it just pretends to be ballet, when it is really a series of acts like vaudeville. But in vaudeville, at least, you have performers who *are* performers.

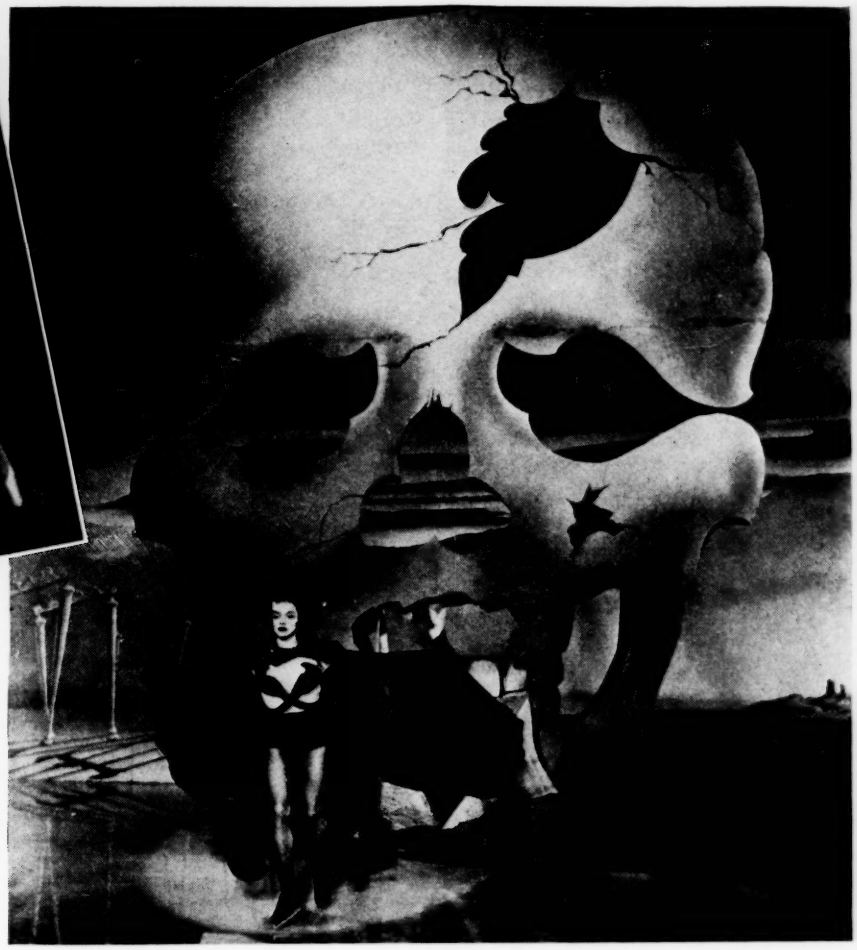
"Skaters are not.

"How can they be expected to be? Unlike kids of the theatre, they are never sent to school, never have a chance to learn, don't even know how to put on make-up! And unlike ballet pupils, who train for seven or eight years, they are rushed onto the ice for a year, taught how to skate forward and backward and do a few spins—and that's it!"

Ice ballets, she declared, should be complete creations with stories running through them, "whole continuities," really to challenge the imagination. "When I was fourteen, we did the opera *Lakme* on ice in Covent Garden in London. There was no singing; instead of arias

Right: Belita appears in an exciting ice ballet, staged by Nick Castle, from Monogram's production "Suspense". Left: She poses for a glamor shot in ballet costume.

Constantine



and duets we used pantomime, skating singly and in pairs, to choreography by Dolin.

"It was an interesting experiment, if nothing else. There was also a second ballet, a *Babes in the Woods, Peter and the Wolf* sort of thing, but that was no good. Too much like a skating show.

"*Snow Maiden* would be excellent on ice, and so would *Swan Lake*—the first and third acts, anyway, with the second danced on a floor. But none of the existing techniques are really right; the ideal ice ballet would have to be invented —written, designed, started from scratch."

Belita was also of the opinion that the arena is all wrong for blade ballet. "How can you work on three sides," she demanded, "knowing that the pantomime will be lost on all but one?"

The only hope, she added, was that some of the top men in the field—moderns like Loring, Lichine, Robbins—might "get wise" to the space-annihilating possibilities of ballet on ice and do something about them. "Then," she said, "we would really see things done with moving groups, blocks of different formations and the like. Imagine the fluid effect of such a death scene as Massine's for Beethoven's Seventh — the dancers, faces hidden and only hands and arms visible, gliding silently across the stage!"

The closest she herself has approached this ideal, Belita believed, was the "Introspection" number in *Suspense*: a solo in a Greek tunic. with spotlights picking her out from different angles. Her two previous films were *Silver Skates* and *Lady, Let's Dance.*

Still pending is her next vehicle, a melodrama called *The Hunted* for the King Brothers, who boosted her into the $1,000,000 class with *Suspense.* Belita would like to limit her filmic activities to one straight role and one "semi-musical" a year. In the interim she was keeping ballet-fit with Mmes. Nijinska and Maria Bekefi and at Hollywood's Polar Palace, making occasional personal appearances around the country and getting accustomed to signing herself, of all nonsequitors, "Belita McGinnis."

Ted Shawn, pictured in "Mouvement Naif", is now in his mid-fifties and yet he is able to continue dancing the physically demanding solos of his youth.

NEVER TOO OLD TO DANCE

by WALTER TERRY

WHEN I was in my fifties, it was interesting; now that I'm in my sixties, it is remarkable; and if I ever make seventy, I will be called phenomenal." So spoke Ruth St. Denis some five years ago on the occasion of her thirty-fifth anniversary as a concert dancer and heaven knows what anniversary as a theatrical performer. Miss St. Denis is scheduled to become "phenomenal" within the very near future, for this distinguished American dancer, who can still take a trans-continental tour in her stride, admits to sixty-eight years. A few months ago at a performance given by another dancer, Miss St. Denis was greeted by John Martin of the *New York Times* with a hearty "How are you, Miss Ruth?" The unexpected reply, offered rather philosophically, was "I shall probably die someday, John, but all present indications point to the contrary." And as I asked her, "Miss Ruth, you're an honest soul, do you find it just as easy to dance as ever?", she quickly replied, "I honestly feel that I am dancing as well as I ever did in my life; of course my knees bother me a little, but they've bothered me since 1900, so that's hardly news!" In spirit, at least, Ruth St. Denis will never be too old to dance.

There is an attitude, prevalent in this country, that dance belongs exclusively to the young, that a career must be hot-housed quickly in order that success may be achieved before the retirement age of thirty or thereabouts. When she was only nineteen Nini Theilade told me, "I must hurry, for I shall retire when I am twenty-six." There is no law, either on the statutes or in the minds of the public, that dancers must all be adolescents, although I do not doubt that the era of the "baby ballerinas" the forcing of fresh talent and Hollywood's glamorization of teen-agers have tended to create a subconscious notion that dancers should be young.

We need do nothing more than to glance over a roster of the dance stars of today to realize that age has very little to do in the detracting of a dancer's effectiveness and has much to do in the way of leading a dancer towards a fuller realization of ever-maturing powers. Call St. Denis phenomenal if you will, but Ted Shawn, Martha Graham and Lubov Tchernicheva have all passed the half-century mark, our greatest Russian ballerina and one of the leading classic male dancers of our era are both past forty as are a good many of their cohorts in both the balletic and modern dance fields and many of the remaining dance stars you could name are deep into their thirties. Of course there are young dancers who have

youth has no monopoly on limber legs and bodies as can be shown by a glance at some of today's famous dance stars

reached stellar status in their teens or twenties but some of them will probably be dancing twenty years from now and will be better dancers for it.

It would be quite logical to assume that with the passing of years, star dancers would turn to dances which were not too demanding physically, yet most of our older dancers apparently retain their agility to the end of their dancing days. Tchernicheva of the Original Ballet Russe dances only "mime" roles in such ballets as *Scheherazade* and *Francesca da Rimini,* but since she has danced such roles as long as I can remember and since she is a brilliant actress, one can asume that the choice was made for artistic, rather than for physical, reasons.

Ruth St. Denis still performs dances she did some forty years ago and although she never was a virtuosa, her role in *Radha* requires not only endurance, for it lasts approximately twenty minutes, but also speed, balance and agility. She can still raise (not kick, for that is too easy) her leg head-high and the flexibility of her torso would be cause for marvel in any dancer of any age. She may appear elderly off stage, particularly with her spectacles perched on her nose, but as a dancer she remains beautiful in appearance, perennially youthful in spirit and with a performing magic that no other dancer in the world can match.

By way of proving that there is more than one phenomenon in the family, Miss St. Denis' husband gives every indication that his dance career is far from over, for Ted Shawn, in his mid-fifties, divides his performing time between new works and the physically demanding solos of his youth. Slim, robust and agile at the present time, Shawn accomplishes the two hundred plus revolutions of his *Mevlevi Dervish* with never a waver, breezes through the broad patterns of *Thunderbird,* exhibits amazing balance and muscular control in *Cosmic Dance of Shiva* and dances with grandeur and heroic agony his *Prometheus Bound.* If memory serves honestly, Shawn is now dancing better in his fifties than he did in his forties, which should indicate to the dancing youngsters of forty that they have years of performing ahead of them if they just keep at it.

Martha Graham, although primarily concerned with expressional dance rather than with the spectacular brand, is nevertheless, a virtuosa. She demands incredible things of her body and her body responds with movements which could come only from a completely mastered instrument. The leg extensions, the breathless suspensions, the torso articulations, the falling and the risings are accomplished with vigor, assurance and unfailing accuracy. As Miss Graham has grown in stature, over the years, as an artist, she seems also to have developed her command of physical skills to the point where she must be somewhere near the peak of her career, still going up, not coming down.

People of all ages participate in ballroom dancing and in folk dancing and don't let anyone tell you that folk dance is for the decrepit for it can and does lead you a merry chase about the floor of the barn or grange hall. It must be admitted that theatre dance is the most demanding form of dance we know and probably the most strenuous form of activity — certainly I found nothing in Army basic training which required as much expenditure of energy — and it follows that advancing years find the body less willing to accept the strenuous life. But by constant practice, by the spurning of temptation to let something slide because it is too hard and by the irresistible compulsion to dance the dancer holds back the lapping, destroying tide of age. Once successful in this the dancer can benefit from the advantages of age, from the wisdom and fuller knowledge of the purposes and properties of dance.

Constantine

Ruth St. Denis, now in her sixties, is seen above in a performance shot of "White Jade".

The young, the middle-aged and the old have always danced in all nations and cultures throughout the history of the world. To a degree, this has also been true of the theatre dance. Gaetan Vestris, the great male dancer of the eighteenth century, danced as an old man and his son Auguste followed suit. There is no reason, then, to assume that our era of dance is the era of youth alone. To the contrary, it is an era of dance in which all ages should and must participate. And the guiding figures of this era are those whose wills and whose spirits show them to be never too old to dance.

JITTERBUGGING WITH A GLAMAZON

For his first screen role since his discharge from the Army, Mickey Rooney has selected a strenuous assignment for himself in *Uncle Andy Hardy*. Pint-sized Mr. Rooney has taken on Hollywood's comparatively mighty-sized glamazon, Dorothy Ford, with whom he executes a lively jitterbug routine. Some of the funniest scenes from this MGM production reuniting the Hardys are pictured here.

next Andy Hardy film will find Mickey Rooney in an hilarious dance sequence

camera studies of dancing, past and present, by a prominent photographer of the ballet

PICTURES BY VALENTE

LIKE many photographers, Alfredo Valente likes taking pictures of dancing because it is a visually provocative art. Unlike many photographers, Valente has made dance photography a major occupation. Reproduced on these pages are a selection of the pictures he has done over the years, ranging from the early dark days when few people in this country were familiar with the ballet, to photographs of two of this season's top ballet companies, Ballet Theatre and The Original Ballet Russe.

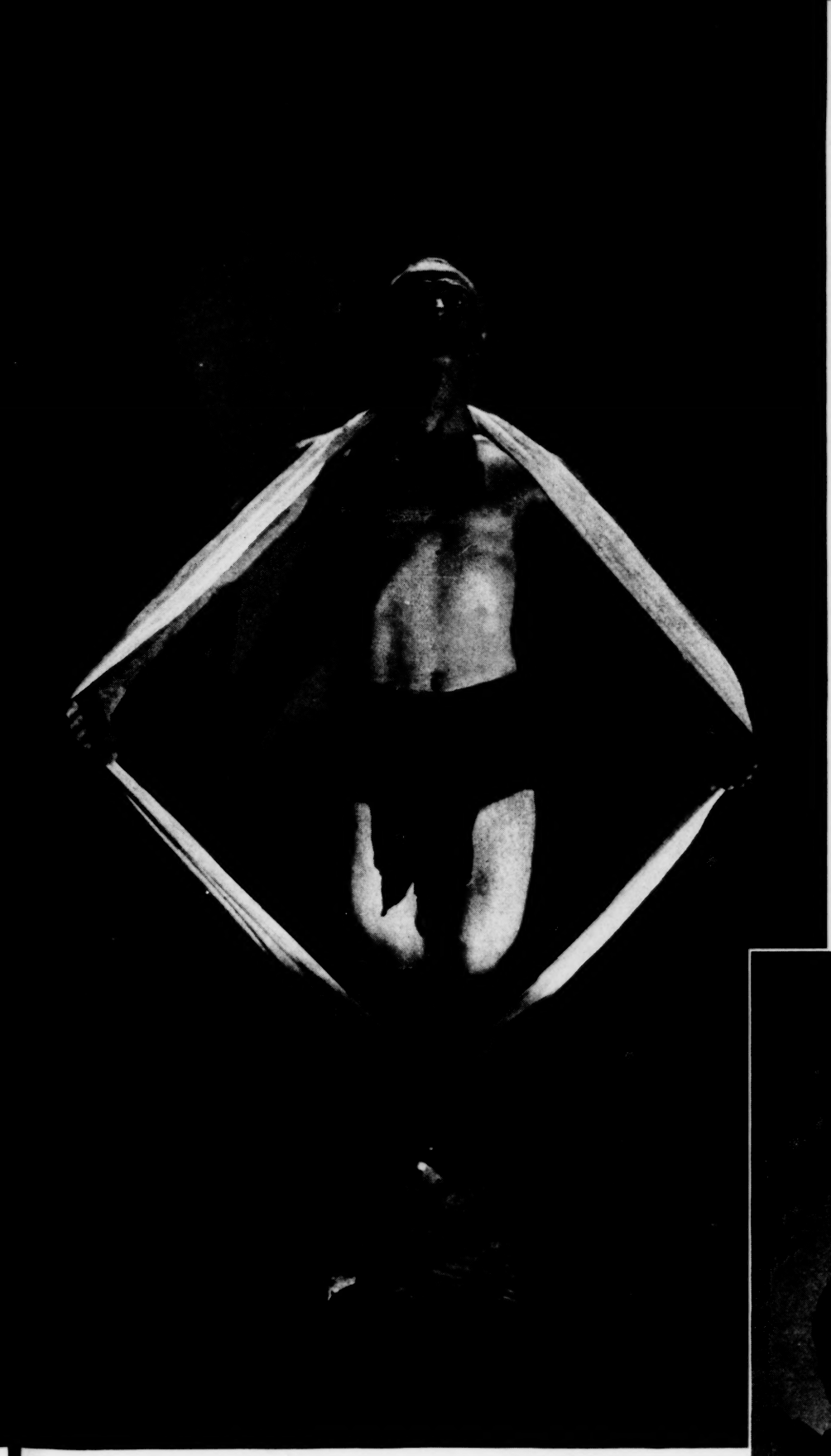
Valente, who was born in Italy, studied in Rome and came to this country in 1924 where he has specialized in theatrical photography. In making these pictures, most of which were done for publicity purposes for the various ballet groups, Valente strove for bold, striking outlines which would catch the eye and maintain a clear form in case of coarse reproduction in newsprint. He says that his two main preoccupations in dance photography are

Left: Careful management of lighting enabled Valente to capture Vera Zorina as Ariel in the "Tempest". Right above: Galiana Razoumova, Yurek Lazovsky are photographed in "The Russian Soldier", a Fokine ballet produced in 1942. Right below: Michel Fokine is pictured against a mural arrangement of ballerinas.

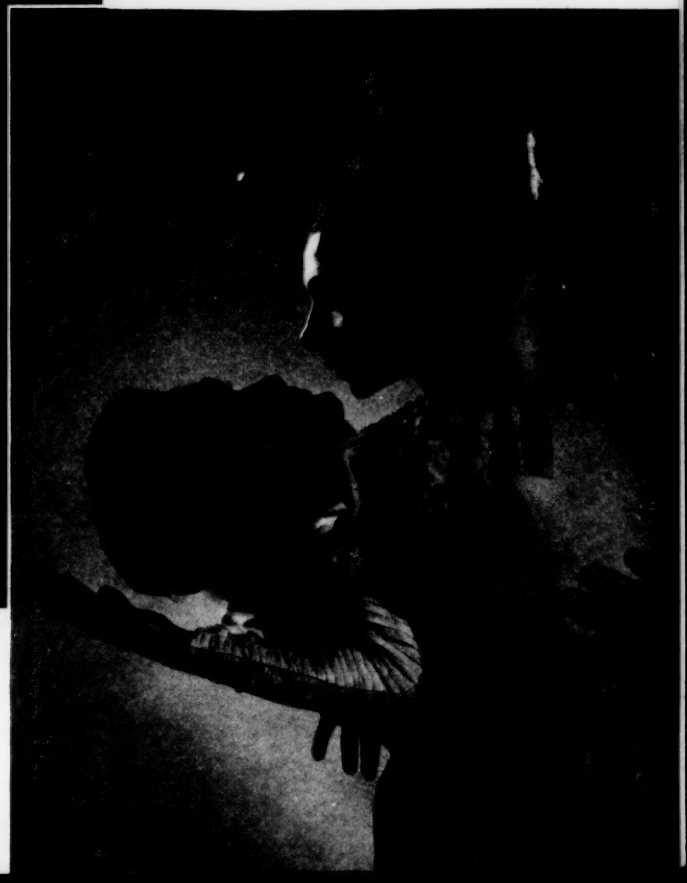
Below: Valente has made a portrait shot of Alicia Markova in her role as Camille from the ballet given a world premiere by the Original Ballet Russe this season.

composition and movement. In composition, he watches for interesting outside lines of design and tries to imagine how the picture would look if it were a pure black and white silhouette. Then in order to catch the character of the movement, he builds up the modeling of the figure within the outline by lighting, thus emphasizing the salient features of the dancer and the dance. Extensive study of modern American painting has helped Valente to capture exact and characteristic moods on film, each mood being in keeping with the particular dance and, above all, a mood which characterizes the particular time and conditions in which the dance is supposed to take place. Thus *Fancy Free* requires an entirely different approach in lighting treatment from that of *Romeo and Juliet, Camille* or *Pillar of Fire.*

ISOLDE CHAPIN



Left: Jacques Cartier, who recently gave concerts at the Barbizon Plaza, is pictured as Lazarus from a dance cycle called "Tragic Processional". Below: Nora Kaye, Hugh Laing star in Antony Tudor's "Pillar of Fire".



Left: Top to bottom are pictured three new Ballet Theatre productions: Jerome Robbins, Nora Kaye and John Kriza in Robbins' new ballet, "Facsimile"; Cynthia Riseley, John Kriza and Barbara Fallis mimic skaters in Frederick Ashton's "Les Patineurs"; Igor Youskevitch and Alicia Alonso in "Giselle", with settings by Eugene Berman. Above: Rosella Hightower and Andre Eglevsky in the Original Ballet Russe's presentation of the pas de deux from "The Black Swan".

Performance Photos: Fred Fehl

DANCE CHRONICLE

by **EDWIN DENBY**

battle of the ballets: triumph of Ballet Theatre over the Original Ballet Russe

NEW YORKERS never spent so much money on ballet as in October and it was a pity they didn't get a dazzling season. The novelties of interest were only two, both of them given by Ballet Theatre—Jerome Robbins's new piece *Facsimile,* and a new version of *Giselle,* danced by Alicia Alonso and Igor Youskevitch and decorated by Eugene Berman. Comparing the two rival companies, Ballet Theatre's season was a very pleasant one as a whole, though distinctly uneven (Broadway Theatre, Sept. 30—Nov. 9); but it set a superb standard compared to that of the Original Ballet Russe which was cluttered with shabby performances and shoddy productions (Metropolitan Opera House, Sept. 29—Oct. 23, plus some Sundays). The Original's was far the poorest Met season in ten years, even though it included Markova's beautiful *Giselle.*

Balletgoers who had seen the Original before the war, found the present company different indeed. The Original had not been here since '41. For five years it toured Latin America, repeating its prewar repertory, changing personnel, recasting roles. Such as it was, the company remained committed to the Franco-Russian Ballet Russe tradition. For its return to New York, however, a dozen or more dancers, raised in or acclimated to our own different standards, were quickly added; Alicia Markova and Anton Dolin, André Eglevsky, Rosella Hightower, Antonia Cobos, George Skibine, Francisco Moncion were put in as extra stars; four New York choreographies, plus *Giselle,* Dolin's *Pas de Quatre* and standard pas de deux were hastily stuffed in among the repertory. The ballet grab-bag that resulted had no collective vitality or style. It was the added dancers and choreographies that gave the Original season what bright moments it had; but the Ballet Russe contingent far outnumbered them, and in their dilapidated state offered one dismal sight after another.

There were times when these prewar Ballet Russe productions evoked a ghost of the company's prewar grand manner—evoked as in a parody the former sweep of phrase, the former temperament, the former gift for color and impersonation. The old effects failed now because the technical basis for them had rotted away. The usual dancing of even the principals—such as Tatiana Stepanova, Genevieve Moulin, Olga Morosova among the ladies or Oleg Toupine, Vladimir Dokoudovsky, Kenneth MacKenzie among the men—was rudely forced or vague in rhythm in line, in step; it was thick in the shoulder, heavy in carriage, lacking in courtesy and emptily emphatic in stage presence. That there was some talent buried under these ruins only made the spectacle more morbid. If the Ballet Russe section of the Original is to be revivified as a company, it will take a year of rigorous classwork and a new repertory to do it.

Danced without grace of any kind, the prewar repertory was no pleasure to see—neither the ballets everyone knows nor the less familiar ones. Among the latter, Leonide Massine's *Fantastique* looked merely hectic and brutal; Michel Fokine's *Paganini*—despite its often large-scale rhythmic continuity—merely complacently mawkish in sentiment. The Original also displayed two lengthy 1946 novelties. One, Vana Psota's *Yara* had a pleasing Brazilian score and decor (Francisco Mignone and Candido Portinari) but no dance interest. The other, David Lichine's *Cain and Abel,* stressed manly Body Beautiful poses by two rugged boys in tiny trunks, and sexy entanglements with two girls called Good and Evil; Cain and Abel also bumped around together on the floor a good deal and perspired freely. A wit called it "Tarzan in a Turkish Bath" and the orchestra played *Siegfried* to it.

Local Choreographies

Fresh and quite clear by contrast were the non-Ballet Russe productions added here under local direction, and with non-Ballet Russe dancers to set the style. The only new piece among them was John Taras's *Camille* (score, Franz Schubert-Vittorio Rieti; decor, Cecil Beaton), described as a dream of the dying Lady of the Camelias. The graceful and cool correctness of its dance invention and bits of mime made it an agreeable though an excessively slight ballet. Markova danced the title part delicately and the first dim glimpse of the set was remarkable. On the other hand, seen in any relation to its subject matter, *Camille* was preposterously virginal.

The other local choreographies—Edward Caton's *Sebastian,* William Dollar's *Constantia* and Cobos's *Mute Wife* —were revived in improved form from Ballet International. Cobos had changed most of the detail of her amusing sketch. Caton, for his perverse drama, had invented an adagio for a man with a girl's murdered body—so theatrical an effect, it is likely to be imitated right off by ballroom dancers and ice-skaters. The abundant facility in *Constantia* makes one curious for a new dance ballet by Dollar. This old one suffers from not establishing the value of repose—not in the dancers' bearing, for instance nor in relation to the restlessness of the score; the dancing bubbles too readily to keep its dignity.

Constantia showed Hightower at her flowing, friendly best. This season she was stunning in showy moments, in extension, ballon or shoulders; less clean in connecting steps; and not interesting in characterization or in personal phras-

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ing. Marjorie Tallchief often danced well; so did Carlota Pereyra (Ballet Russe contingent) when in the non-Ballet Russe productions. Moncion was strikingly imaginative in two psychological roles. And Skibine, without trying to shine, proved himself brilliantly gifted in classic style, demi-charactere and classic mime. His grace and his tact, his humor and intelligence were clearly first-class and his possibilities seem extraordinary.

The Original's two super-stars were guest artists Markova and Eglevsky. Markova danced more carefully, elegantly and imaginatively than last year. Like last year she diminished, wherever possible, high leaps, high developpes, large displacements, all that required unusual physical strength. But within this diminished scale of dance values her control of momentum, the limpidity of rhythm and gesture were as miraculous as ever. That her dramatic genius has found no big part since Juliet—and is now restricted to Giselle—is a great loss, greater as the years hurry by.

It is a loss too that, since his triumph in *Apollo* last year, no new part has been found that suits Eglevsky's special large and deliberate soaring rhythm. The magnificence of his force at present is unequalled among dancers. He was unusually meticulous this season; but an entrechat with his back to the audience (in his *Black Swan* variation) was an impolite error.

Ballet Theatre

Eglevsky's leaps and Markova's *Giselle* had long been Ballet Theatre attractions; to make up for losing them this year, Ballet Theatre offered its two finest new features — a richly mounted, freshly danced and mimed production of *Giselle* with Alonso; and Youskevitch as regular classic premier. Where Eglevsky's virtuosity is one of forthright power and breadth, Youskevitch's in the same great passages is one of elegant and even insinuating grace. Youskevitch's art of plastic harmony (of contra-posto) can give his strength a sort of mild lustre; his miming is discreet, unmannered; his support is superb; his courtesy and his modesty charm and his bows are in good taste. In these first weeks his plié was not always easy, a few chest-thrusts and raised shoulders in leaps were momen-

tarily awkward, and in *Apollo* he had not quite caught the calm slow unconcerned drive with its unconcerned "timeless" pauses. But these were his first weeks of real ballet in more than three years, and his achievement in general was superb.

Ballet Theatre's new *Giselle* which he danced in, was, though unfinished, an event of importance. Formerly it was only Markova's piece, now it is on the way to becoming the whole company's. Alonso's Giselle was young, lovely, much more carefully worked out than last year. In the crucial second act she was stronger than Markova in many virtuoso feats; none the less Markova is still dramatically more thrilling. One watched Alonso imitate to perfection several of those touching "Victorianisms" of Markova's that are close to mincing; they are effects that suit Markova's figure but not always Alonso's (Alonso's head, for example, when she holds it forward is not fragile enough to be innocently wagged). Markova, too, attains expressive effects by a sovereign evenness of momentum, which makes her motion seem floating and her life seem under a spell (as when, for instance, the unbroken impetus at the start of her lifts prepares for the vaporous descent). Alonso tends to a more sforzando-edged attack and it sometimes breaks the continuity of her characterization, too. (So, in *Giselle* as in *Swan Lake,* she can first look a bit too consciously familiar in the arms of her lover and then start away a bit too wilfully, twice breaking the spell). Alonso's Giselle is a brilliant effort still incomplete; when she gains full dramatic power, she will have found an over-all dance impetus (or attack) for the part that suits more intimately her own genius as a dancer. (Incidentally, Alonso's bows "in character" are unfortunate).

The new production aimed in many details for clarity of motivation. I was sorry it missed motivating through Myrtha Giselle's return to stage center after her flight with Albrecht to the cross—and this, the beginning of the climax, was the point at which the dramatic continuity broke down. The "love death" climax of *Giselle* was best conveyed years ago in Serge Lifar's version and his own rise in elevation toward the end, like an ecstatic possession, was magnificent.

Marvelously dreamloaded and miasmic in atmosphere, in subject matter, color and perspective were Berman's backdrops; beautiful too were his two front curtains (all superbly executed) and several costumes. On the other hand, the Willis looked interesting but too substantial and the chorus costumes in act one were a mistake. Berman's

Fred Fehl

Oleg Tupine and April Olrich in "Cain and Abel", premiered by the Original Ballet Russe.

style is perhaps a lusciously heavy one for *Giselle* but, in any case, it hasn't the puling timidity we have to endure elsewhere. As a whole, Ballet Theatre's production was a real theatre event, full of imagination, amplitude and devotion to a central tradition of ballet.

Robbins's new piece, *Facsimile* (score by Leonard Bernstein, set by Oliver Smith, costumes by Irene Sharaff) is an earnest satirical image of a flirtation between an idle woman and two idle men. You see how these people by anxiously pretending they feel a mutual attraction, get themselves into an awkward "amour à trois" tangle, which turns viciously hateful as the frenzy rises. At a momentary stalemate that postpones the climax, the woman stops the action with an hysterical cry. Politely the men stop. Humiliated but polite, the three leave separately and the stage is empty.

To pretend to be sexy is a farce situation and Robbins hasn't missed the jokes. But he has given his characters a spasmodic grasping drive that indicates they are passionately pretentious. The devouring drive of vainglory is a

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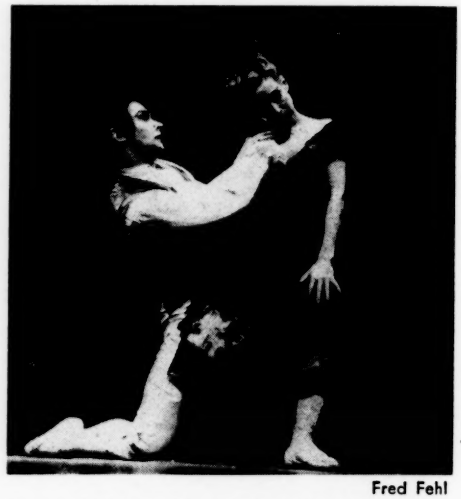
tragic subject. But *Facsimile* doesn't go that far. Its characters stop prematurely; after the embarrassing cry there is no further development, no shock of terror, no fury, disintegration or resolution. And so the little disaster remains pathetically trivial.

Though timid and uninteresting and evasive in that more serious sense, the stage craftsmanship of *Facsimile* is immensely capable. There is no padding, no hesitancy, no drop, no blur. Though made up of fragmentary, often con-



Fred Fehl

George Skibine and Antonia Cobos in a scene from the Original Ballet Russe's "Mute Wife".

stricted gestures, the continuity is unbroken, the placing sharp, the rhythm bold, the musical tact remarkable. So is the cartoonist wit; and remarkable as dance invention is the long main climax (especially in the first version). *Facsimile* is a big step forward by an honest, exceptionally gifted craftsman. It was excellently performed by Robbins and John Kriza and with consummately rich brilliance by Nora Kaye. The set was intelligent, remarkable in the opening light; the score trivial and efficient.

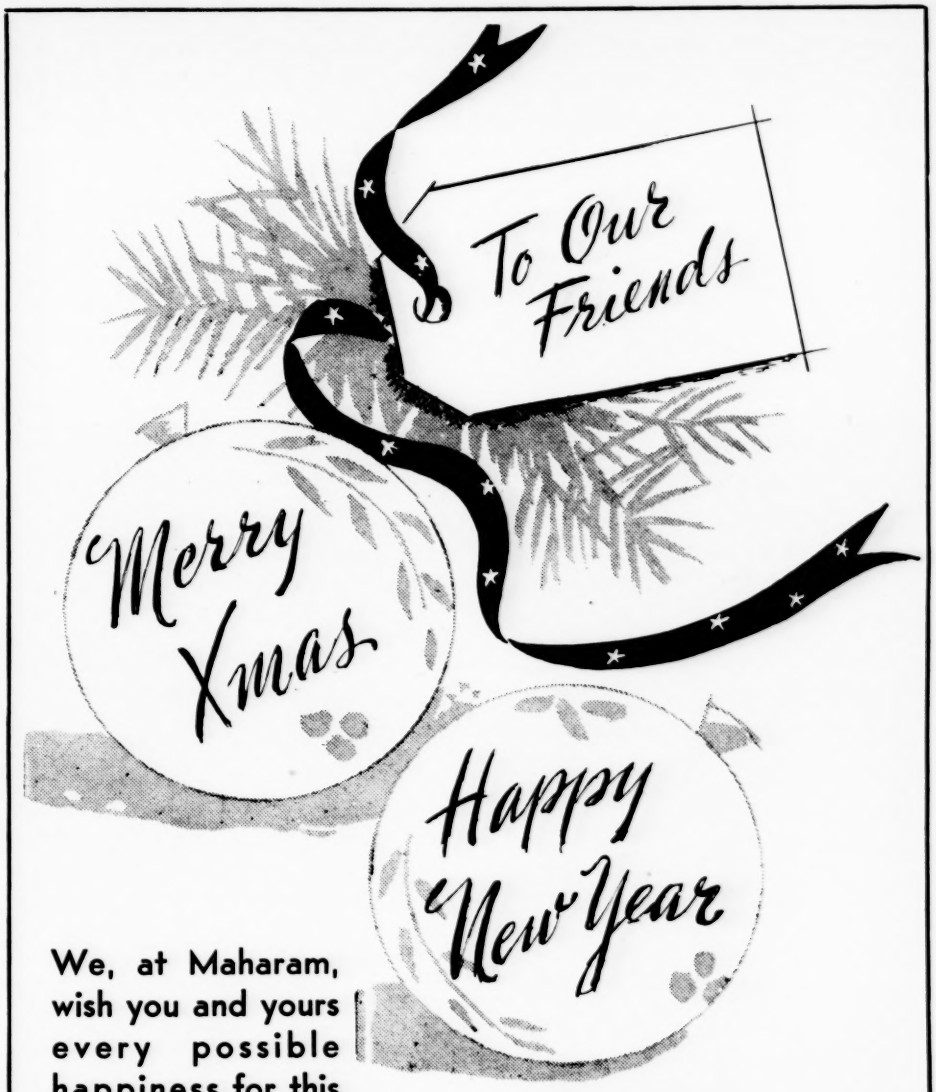
Ballet Theatre's other novelties, Ashton's *Patineurs* and Leslie's *Pas de Quatre,* two ten year old charm numbers brought back from England, were pleasant and in good taste but too slight. Ashton should be invited over to rehearse some of his serious pieces with our companies.

The attractive general character of Ballet Theatre's season was due to the return of a happier, more homogenous company atmosphere. Though smaller

and not quite so strong as once, it is still as pretty a company and, despite overwork, it managed generally to look fresh and crisp. And it found a far livelier, more responsive audience than last year. In the performances I saw, the company was brilliant in *Lilac Garden, Interplay, Tally-Ho* (except Dimitri Romanoff; Patricia Barker as the Innocent was perfect). *Apollo,* the novelties, the Pas de Deux looked either brilliant or on their way to being. Thanks to Nora Kaye, Hugh Laing, Lucia Chase, Antony Tudor, Diana Adams, *Pillar of Fire* had most of its force. But *Romeo, Sylphides, Fancy Free, On Stage* were stale (though Eric Braun made a better Sailor than Tommy Rall). And *Waltz Academy* and *Petrouchka* were shockingly bad.

It was disappointing to see dancers good in one piece lose their style in another, even fine ones like Barbara Fallis and Melissa Hayden. Even Alonso, whose brilliant grace seemed generally far stronger than last year, was sometimes negligent. The men quite frequently were negligent—except for Youskevitch, Laing and Kriza who never were, though Kriza seemed too tired to shine as usual. But negligence spoils even Rall's prodigious gift. Two young dancers whose consistent care I admired were Anna Cheselka and Dick Beard. But it was Kaye who was more reliable than any one else in more different kinds of brilliance. Beside her Tudor heroines, she danced with Youskevitch the best *Swan Lake* and the most stunning *Black Swan* I saw anywhere this fall.

Ballet Theatre's dance style has long seemed to need development. The company has a tendency—in modern or classic—to dance for the sake of the big effects and accents and to neglect connecting steps and foot positions too far to sustain the large continuous line of dancing that gives to a role its magic and power. But watching Kaye's brilliance, recalling her gradual, patient, magnificent development in all the resources of ballet, I realize Ballet Theatre has at its heart the model of style it needs, home grown in the company itself. The management has restored the company's collective harmony and morale; the dancers are fresh, bold and strong; it looks like a good opportunity for some conscientious technical development.



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Right: Dorothy Jarnac dances satirically to the songs of Hope Foye at Cafe Society Uptown. Below: top: Helen Hayes turns to dancing in "Happy Birthday". Left to right are Grace Valentine, Enid Markey, Helen Hayes, Philip Gordon, Eleanor Boleyn. Below, bottom: Janis Paige, the Condos Brothers and Jack Carson appear in "The Time, The Place and The Girl."

Bert Parry—Picture Surveys, Inc.

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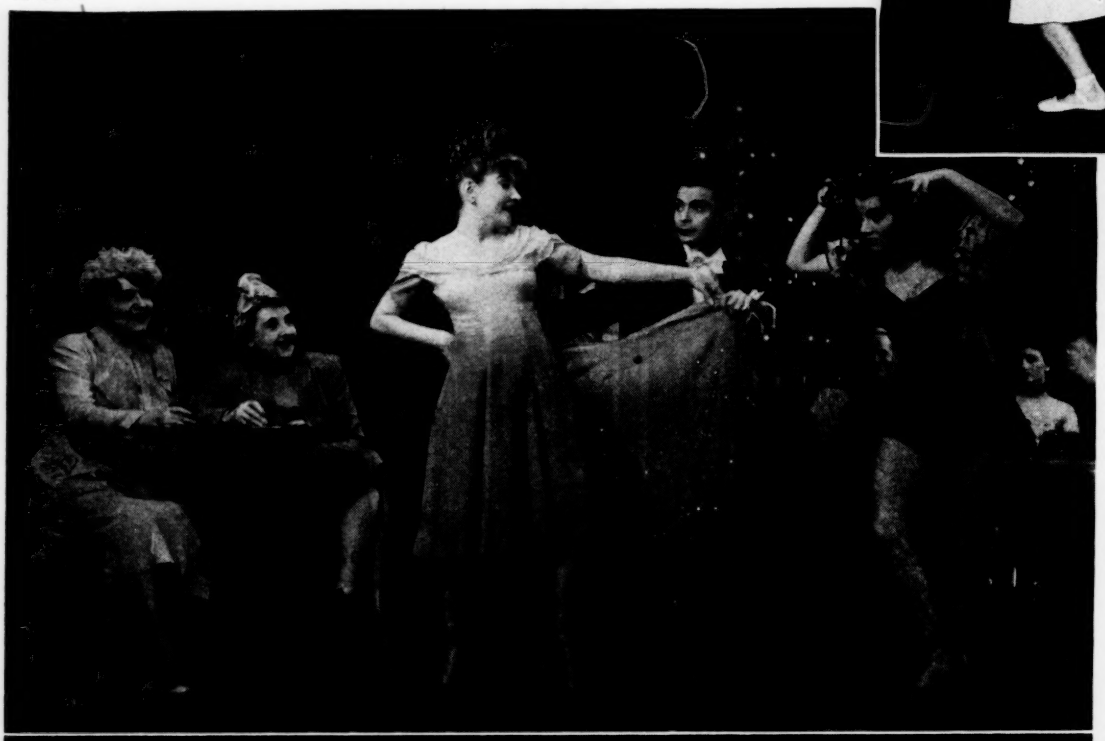
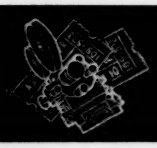
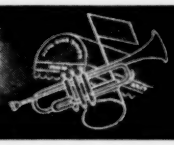




NIGHTS OUT



by EZRA GOODMAN

the Iceman—and a number of ice shows; Helen Hayes, Hollywood, events of the month

ANITA LOOS, of Hollywood, and a number of eminent Broadwayites, including Helen Hayes, Richard Rodgers, Oscar Hammerstein 2nd, Joshua Logan, Jo Mielziner and Lucinda Ballard, are listed on the cast and so-called credits of *Happy Birthday*. Although the East coast contingent strives valiantly in respect to production and performance, Miss Loos' contribution to the play—namely, the play itself—manages to confound them thoroughly. *Happy Birthday* is a lot of Loos talk about a prim Newark librarian who loses her inhibitions and finds love at a cocktail bar. Like any well-fashioned Hollywood product, this item comes completely equipped with a dream sequence, a dance sequence, a juke box, dazzling lighting effects and a happy ending, and if you can't manage to get to the Broadhurst Theatre these days, just sit tight until the movie version, starring Irene Dunne, comes along.

Eugene O'Neill is also preoccupied with a bar-room in *The Iceman Cometh,* which has been the subject of a number of critical pros and cons. Mr. O'Neill is spinning a four-hour tale to the effect that man is lost without illusion, whether it comes in a glass of rotgut or in the form of more ambitious "pipe dreams". Under the auspices of the Theatre Guild, the play is carefully acted and invested with sets by Robert Edmond Jones, but O'Neill's opus adds up to neither effective realism or symbolism, prose or poetry. Long and labored, this bar-room reverie is, for all its fancy phraseology, as ersatz as the cheap whisky that O'Neill's derelicts keep downing on the stage.

Among the many revivals this season has seen thus far, *Lady Windermere's Fan* is one of the more superior attractions. Oscar Wilde's epigrams and the acting of Cornelia Otis Skinner, Henry Daniell and Estelle Winwood are matched by the scenery, costumes and lighting of Cecil Beaton whose sets for *Camille* and *Les Patineurs* were among the best things of the past ballet season. Hagar Wilde, who wrote *Made in Heaven!,* the comedy of marital mixups which is playing to capacity matinee audiences, has been sojourning in southern California recently. It is a cinch that *Made in Heaven!* will soon be re-made in Hollywood.

. . . And Selected Short Subjects

The Time, The Place and The Girl, a forthcoming Warner musical with Dennis Morgan, Jack Carson and Janis Paige, is so redolent of corn that it becomes possible to enjoy it for the very zest of its Technicolor triteness. Arthur Schwartz's score is soothing to the ear, and the dancing of the Condos Brothers and the Chandra Kaly troupe is pleasing to the eye! *Abie's Irish Rose,* a forthcoming United Artists release, is pleasing neither to the eye, the ear or any other portion of the spectator's sensibility. In *Deception* Bette Davis plays a composer, Claude Rains "a great composer" (I quote from the official synopsis) and Paul Henreid a cellist. If you can induce in yourself the total suspension of critical disbelief necessary to the acceptance of such a musical phenomenon, you may quite possibly be able to tolerate the proceedings.

After Hours

Alice in Wonderland, at the Iceland, is announced as "the first musical comedy book show to be seen on ice and the initial presentation of a book show in a Broadway cabaret." The musical score consists of sixteen original tunes, including seven vocal selections, all composed by producer-director Jean Rose. Marilyn Quinn, National Figure Skating Champion, is Alice, and if you tear yourself away from the smorgasbord long enough you will observe such main stem characters as the March Hare, the Mad Hatter, the Caterpillar and Doormouse, the Rabbit, and the Cheshire Cat, not to mention Lou Menshel as M.C.

Over on the East Side, the Iridium Room of the St. Regis is presenting *Ice Pictorials,* starring Carol Lynne, who also produced and directed the show together with John Brett, credited with the choreography of *Alice in Wonderland.* Miss Lynne manages to look calorific, even on blades, and the lavishly costumed numbers range from an Eighteenth century minuet to a Brazilian samba. The Iridium Room still remains the town's most luxurious setting for an ice extravaganza.

El Chico, in the village, is celebrating its twenty-first anniversary with a show headed by the splendid flamenco dance duo of Muguet and Albaicin. Another feature of the anniversary festivities is the Pavo El Chico on Benito Collada's colorful menu. At the Blue Angel, which is certainly Manhattan's most discriminating night spot, comedian Irwin Corey is convulsing the customers with his double-talk, and songstress Monica Lewis is soothing them with her looks and larynx. Joe E. Lewis, at the Copacabana, is playing to his customary following, which is particularly appreciative at the 2 a.m. night howl show. The Samba Sirens, in appropriate costumes by Billy Livingston, evoke appreciation at all the shows.

Billy Rose is calling his new Diamond Horseshoe presentation by the flossy title of *Venus on the Half Shell.*

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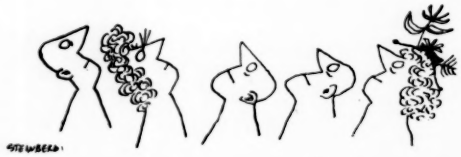
John Murray Anderson's sumptuous production embraces such diverse ingredients as Mount Olympus and Atlantic City, but when the Turner Twins sing *A Poifect Love Match* in The Wedding of Venus sequence, the audience knows that all is still as it should be at the Horseshoe. Frank Ross is nominally the star of the evening, but Johnnie Puleo, the pint-sized Harmonica Rascal with the soulful stare, steals the show. A young lady by the name of Siri is cast in the role of Venus, to everyone's satisfaction. The showgirls and chorus girls,



An impression of Paul Draper who had a recent engagement at the Waldorf's Wedgwood Room.

as goddesses and cupids, are costumed by Audre and choreographed by Esther Junger, in case you care to know.

The De Marcos—Tony and Sally—have since yielded to Hildegarde at the Plaza's Persian Room, which is an occasion of some sadness for habitues of that exotic corner. The Persian Room is an ideal setting for the pyrotechnics of the De Marcos. Tony, who bears an amazing resemblance to a dancing Mephistopheles in white tie and tails, and Sally, who manages to keep step with his nimble pace, may not be the finest ballroom dancers in the world—although it wouldn't surprise their followers if they were—but they certainly wrap up an audience like no other dance duo in the business.

At the Embassy Club, which is another of the more tasteful dine-and-

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dance spots, the team of Cabot and Dresden is the featured attraction at this writing, with Fanchon sharing the spotlight. The Embassy's decorative scheme and its steak sandwiches are noteworthy too. Paul Draper, recently departed from the Waldorf-Astoria's Wedgwood Room, puts on what is probably the longest solo dancing effort in night club annals, and the cash customers can't seem to get enough of it. For another type of dancing—namely jitterbugging—look in at the Aquarium on Seventh Avenue any night. The prices are democratic, but the music—by maestros like Duke Ellington and Count Basie—is the best to be found on the West, or East, side.

Vincent D. Sullivan

The dance team of Cabot and Dresden reel through a fast number at the Embassy Club.

Otto Rothschild

Val Valentinoff is the dancing star of "Gypsy Lady", which has left Broadway for London.

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Fashions in the Dance

Photos: Maurice Seymour

CONSOLO AND MELBA, who spent several years in Europe as USO troupers, show off the Paris-designed gowns brought back by Melba. Above: a Maggy Rouff fishtail-back wool. Upper right: white chiffon with rose paillettes by Schiaparelli. Below: white chiffon by Paquin.

DANCE DATELINES

LONDON

Sadler's Wells Ballet, on its return from Vienna, opened at Covent Garden. A new comedy ballet by Frederick Ashton, *Les Sirenes,* with music by Lord Berners and decor by Cecil Beaton, was presented during the season . . . It is rumored that Leonide Massine will form and direct a ballet company in England after the end of the run of *Bullet in the Ballet,* the musical in which he is at present appearing with Irina Baronova . . . Ben Hecht's *Specter of the Rose* has been well received here—by all except balletomanes . . . International Ballet's season at the London Coliseum featured only one new production, Milton's *Comus* in what purported to be its "original masque form."

PARIS

A tempest in a political teapot has caused two gala performances to be cancelled and money refunded on sold-out houses in Paris. Serge Lifar, star of both events, who was idolized during the occupation, found himself "exiled" at the Liberation, accused of having accepted German invitations too freely . . . While on the subject, an "exclusive" has been launched against Solange Schwarz, danseuse etoile of the Opera, on the same grounds as Lifar . . . The Ballet des Champs-Elysees have left for a London season before going on to New York . . . With the return of night life to Paris, new night clubs and cabarets are opening, and old and famous ones refurbishing, with dancing an important part of numerous programs.

CANADA

Kurt Jooss arrived in Canada with his company early in October, opening in Quebec City and touring through eastern Canada . . . After a delay in opening some dance schools due to an epidemic of infantile paralysis, schools throughout Canada have increased enrollments as a result of the growing interest in dance in the Dominion . . . Members of the Volkoff Canadian Ballet took part in a series of super de luxe fashion show presentations at Simpson's in Toronto . . . The ballet *Circus,* danced by Grant Mouradoff and his Foxhole Ballet, was recently given its first complete performance with symphony orchestra in an orchestration by Frank Coleman in Toronto.

MEXICO CITY

Rosario and Antonio and their group of Spanish dancers, Los Chavilillos, have just closed a series of performances at Belles Artes Theatre . . . Conchita Piquer and her company of Spanish dancers and singers had a successful season at the Arbeu, the theatre where Conchita danced for Mexicans twenty-five years ago, when she was in her heydey . . . Monola Vargas, Mexican dancing partner of Argentinita during the last years of her life, is now in Spain partnering Argentinita's younger sister, Pilar Lopez, who has reorganized the company .

CHICAGO

The Chicago Opera season, with Ruth Page as Ballet mistress, is in full swing. Guest soloists are Jerome Andrews, Jose Castro and Pearl Primus . . . Margit Dekova is taking Lydjia Franklin's place as first soloist in the Agnes de Mille ballets in *Bloomer Girl* . . . Claire Peach, formerly with Ballet Russe de Monte Carlo, is dancing the role of Laurey in the road company of *Oklahoma!.* Margaret Nelson of the same cast, who has been playing the Little Girl with Pigtails, is being transferred to the New York company . . . Alexandra Danilova, fully recovered from her recent injury, is dancing all her roles again with Monte Carlo.

SOUTH AFRICA

The Cape Town Ballet Society has now become The South African National Ballet under the direction of Cecily Robinson and Yvonne Blake, and will incorporate all South African dancers . . . A crop of qualified ballet dancers left for England recently. Many of them will cross to America . . . British composer Sir Granville Bantock is composing scores for the next Johannesburg Festival Ballet Society season.

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32. OBERTASS—Folk
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34. PAS DE TROIS—Classic Toe
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37. PIERROT—Advanced Character
38. PIERROT & PIERRETTE—Classic
39. POET'S LOVE—Folk
40. POLISH BRIDE—Character
41. POLKA CAPRICE— Classic Toe
42. POLISH MAZURKA—Folk
43. POLKA MUSETTE—Couple Dance
44. POMPONETTE—Character
45. PUPPETS—Character
46. RENDEZVOUS—Character Solo
47. RUSSIAN COUPLE DANCE—Folk

48. RUSSIAN DANCE—Folk
49. RUSSIAN FOLK SONGS—Folk
50. RUSSIAN PEASANT DANCE—Folk
51. RUSSIAN SWEETHEARTS—Folk
52. RUSTIC CARNIVAL—Character
53. SERENADE D'AMOUR—Classic
54. SILVER STAR POLKA—Folk
55. SLEEPING BEAUTY VALSE—Classic
56. SYLVIA DANCES—Simple Classic
57 TAMARA—Character
58. THE FIREFLY—Classic
59. THE GOLDEN DOLL—Semi-Character Dance
60. THE HUNGRY DON JUAN—Character
61. THE HUSSAR—Military Solo
62. THE JOCKEY—Character
63. THE MOON FAIRY—Classic Toe
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Top: Mickey and Paul Preston go through a series of acrobatic tricks in the Iceland Restaurant skating version of "Alice in Wonderland". Bottom: Carol Lynne leads the members of the cast in "Rumba-Rumba", the finale number from the St. Regis floor show, "Ice Pictorials".

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Once upon a time, a bushman (S. Hurok) tossed a boomerang (Lucia Chase) at a Russian cossack (Colonel W. de Basil), BUT . . . . . (MORAL: DON'T CHASE AROUND.)

LATE NEWS

THE most recent addition to the battle of the ballets is Ballet Society, a non-profit making organization which has George Balanchine as artistic director, Leon Barzin as musical director, and Lew Christensen as ballet master. It will present a completely new repertory, consisting of ballets, ballet-opera and other lyric forms. Each will have the planned collaboration of independent easel-painters, progressive choreographers and musicians, employing the full use of advance-guard ideas, methods and materials. The first season includes six performances, each work being particularly designed for the stage upon which it

will first be seen. Emphasis will be on expert musical and dance direction to insure on essential elegance and freshness, rather than on famous stars or the residual prestige of the standard ballet repertory. Admission will be limited to the members who will also be offered certain books, records, films, and articles to provide a background for appreciation and continued enjoyment.

The first North American appearance of the Jooss Ballet since the war was made in Montreal, Canada, during October. The company presented many of their standard works such as *The Green Table* and *The Big City* as well as new ballets like *Le Bosquet, Seven Heroes,* and *The Company at the Manor.* The Jooss Ballet begins a three week season at the New York City Center in December . . . Robert Sidney, Broadway dance director, has been signed by Columbia on a long term contract. He was due to leave for Hollywood after the completion of his

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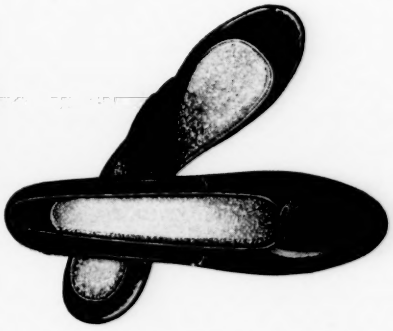

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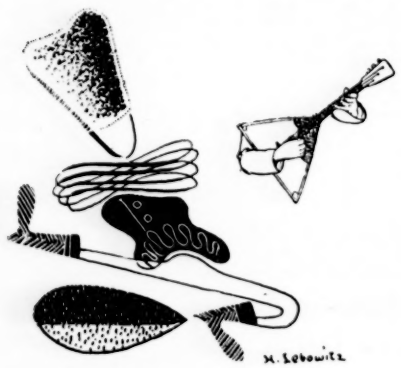
choreography for the stage musical, *Toplitzky of Notre Dame* . . . Dave Rose's Holiday for Strings has been purchased by MGM as ballet music for Cyd Charisse's dance finale in *The Unfinished Dance* which stars Margaret O'Brien.

The New Institute, a school for the study of film, radio and stage arts, announces that Gae Foster, Roxy Theatre producer, will head its faculty which includes Jean Hamilton, and Eve Desca of the Humphrey-Weidman group. . . . Diplomatic arrangements were completed to insure that all persons assigned by the Roller Skating Rink Operators of the United States and Canada to participate in a goodwill tour of European countries would be able to participate. The overseas tour will cover more than a month and plans now laid include conferences with rink men plus exhibitions by American skaters at a considerable number of British rinks with scheduled trips to Belgium, France, Switzerland, Italy and Portugal.

Bill Callahan, dancing star of *Call Me Mister,* has been signed to a five-year contract by 20th Century Fox . . . Retiring from the screen upon the completion of *Blue Skies,* Fred Astaire revealed plans for a new international dance studio. The first studio would be erected in Hollywood with branches



in New York, London, and Paris to follow . . . Henry LeTang, dance director and instructor, has received a citation from the Army for his innumerable visits to army camps where he taught disabled servicemen how to dance . . . A concert of oriental dances by Leticia and Karla was presented at the Barbizon Plaza Theatre during October . . . As part of the Modern Music Series at the YMHA, Walter Terry will give a lecture-demonstration on "Contemporary Music for Dance."

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Composed of members who hold down jobs in the business world during the day, Dance Caravan functions as a cooperative. Leadership and policies are selected by the entire group. Dance Caravan has appeared at the Parkway Theatre, at weddings, at social and organizational affairs. The troupe has concentrated on volunteer bookings for canteens, the Red Cross, war relief organizations, and military hospitals. Typical of this work was a recent visit to Halloran Hospital, where they led a large number of servicemen in square dancing. The veterans dancing enthusiastically to the calls by Dance Caravan's "swing your partner" experts were orthopedic patients who had never hoped to dance again. Dance Caravan members possess the honored pins for meritorious military hospital entertainment during the war and since.

Among the most recent performances by the group were appearances at the United Nations Festival Program in Rockefeller Center, at Carnegie Hall, Madison Square Garden, and on a television program. I. C.

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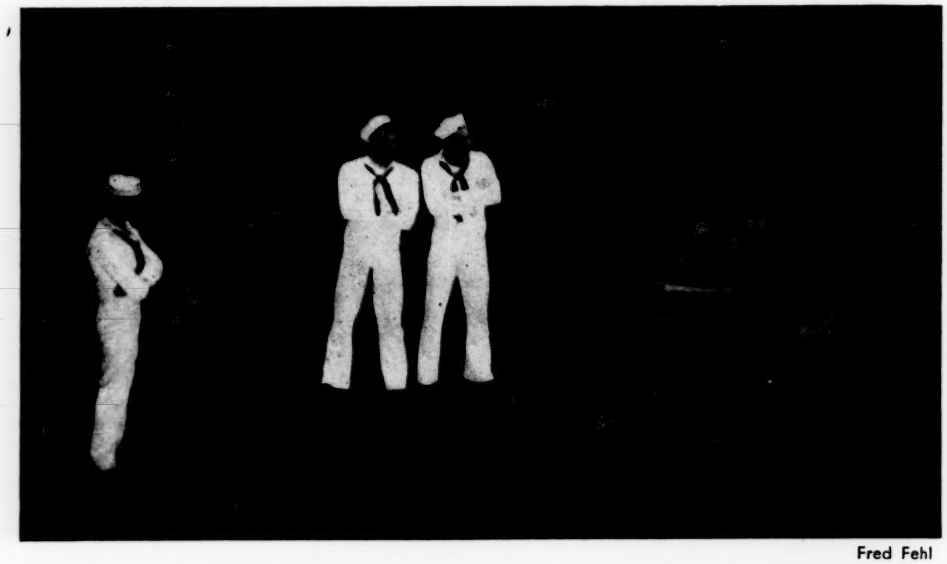

Fred Fehl

Strictly American is Jerome Robbins' "Fancy Free" with, left to right, Michael Kidd, John Kriza, Tommy Rall as three sailors on shore leave and Paula Lloyd and Muriel Bentley as passers-by.

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by JOHN BRIGGS

IF SOMEONE fifteen years ago had predicted that ballet would soon become the fastest-growing segment of American show business, and that the geographic center of ballet activity would switch from Paris to New York within a decade, he would have been looked on as an optimistic madman. Ballet then was in approximately the position of chamber music today. Everybody conceded it to be high-class art, but nobody went to see it. In the late Twenties, Otto Kahn had scored an artistic triumph by bringing the Diaghileff company to America. He had also lost $350,000. Ballet, concluded the wiseacres, was an even faster way to lose money than backing an opera company or playing horse races on the martingale system.

Yet today, both these predictions, which would have sounded fantastic in 1931, have substantially come true. The year-by-year increase in ballet's popularity is now a familiar story. It began in 1933, when S. Hurok, by importing Col. W. de Basil's Monte Carlo ballet, began parlaying a shrewd hunch into cash profits. Hurok lost money for two seasons. After that the American public's appetite for ballet was insatiable.

Ballet next entered the legitimate theatre. It was featured in *I Married An Angel;* it was the foundation of *The Great Waltz;* it provided show-stopping sequences for *Oklahoma!* Hardly a musical of recent seasons has failed to include an elaborate ballet. Ballet went on to Hollywood, where ballerinas like Sono Osato, Tamara Toumanova and Milada Mladova became familiar to moviegoers throughout the land. Ballet even invaded vaudeville and the circus.

But ballet might have remained a trade phenomenon had not the war intervened. In 1939 the major companies were on this side of the water. They could not follow their usual out-of-season practice of scouting Europe for fresh talent. They had no choice but to recruit new dancers from American schools. The dancers turned out to be abundant — and good. The Americanization of ballet was under way.

The Ballet Russe de Monte Carlo has recruited its entire corps de ballet in this country, as well as many of its top solo-

ists. Mr. Hurok's Original Ballet Russe has undergone a similar metamorphosis. While it still has seventeen nations represented, Americans are the preponderant group. One-third of the soloists (eight of twenty-five) and one-third the corps de ballet (sixteen of fifty) are natives. The Ballet Theatre is so emphatically home-grown talent that it bills itself as "the first American-born of the big-time ballet companies."

All fine dancers have not come from cosmopolitan centers like New York and Chicago. Oklahoma, popularly supposed to be tenanted exclusively by economically disenfranchised sharecroppers, has contributed to the Monte Carlo group Maria Tallchief (Oklahoma City); and Yvonne Chouteau (Oklahoma City); to the Hurok troupe, Rosella Hightower (Ardmore), the company's top star; Moussia Larkina (Tulsa), and Marjorie Tallchief (Fairfax), as well as numerous choristers in both companies.

Americans have not stopped with merely dancing in ballet. They have created new works for it, composed accompanying music, designed scenery and costumes; and conducted and played in orchestras. The Ballet Russe de Monte Carlo launched Agnes de Mille six years ago by introducing her *Rodeo*. Brooklyn-born Aaron Copland wrote the music. Ruth Page has created for the company *Frankie and Johnny* and *The Bells;* Todd Bollender has done *Comedia Balletica.*

Choreographers for the Original Ballet Russe include John Taras, 26-year-old New Yorker whose *Camille* is new this season; Edward Caton, who did *Sebastian,* with music by Italian-born but American-trained Gian-Carlo Menotti; Antonia Cobos, who created *Mute Wife;* and William Dollar, known for *Constantia.*

The Ballet Theatre has featured a considerable number of native choreographers, notably Jerome Robbins, who choreographed *Interplay, Facsimile,* the controversial ballet drama of psychological conflict, and *Fancy Free,* to the music of New Yorker Leonard Bernstein.

There is little doubt that New York, not Russia or France is currently the center of ballet activity. It is clear that a revolution is taking place which will leave its mark on this art and others as well. The impact of ballet in the entertainment world is generally acknowledged. The sturdy art-form, which has survived every world catastrophe since 1700, is bigger than ever.

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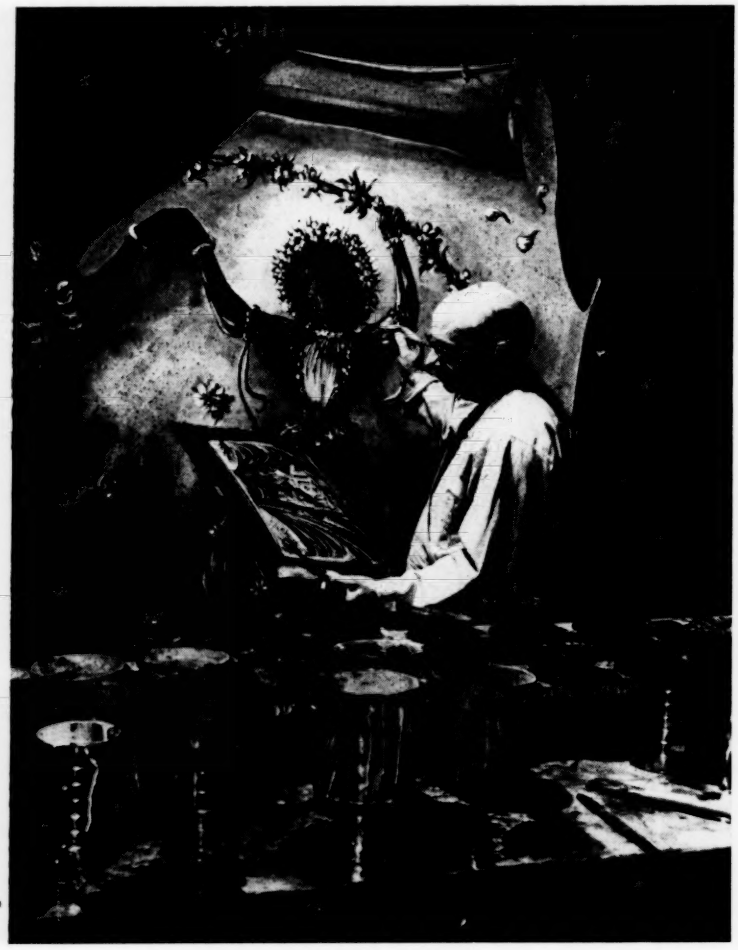
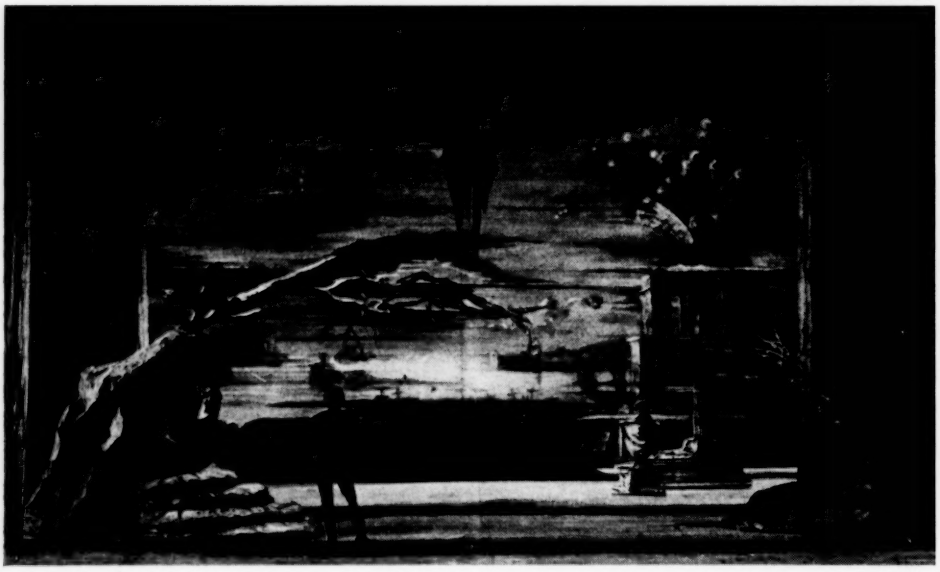


Top: Eugene Berman paints in the detail work for the drop of Act I in the Ballet Theatre production of "Giselle". He holds the sketch of the whole scene in his hand. Bottom: Berman's setting for Act II of the ballet discloses a dark forest and the grave of the ill-fated Giselle.

Florian De Narde



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It was Pavlova's own genius, the warmth of feeling which she could convey through and beyond technique, which has made her a legend, rather than any startling contribution made to the evolution of ballet. At a time when Diaghileff was conducting a revolution against tradition, Pavlova kept close to the classic style. In many respects the activities of the ballerina counteracted the forces let loose by Diaghileff whose work was presented largely to small, well-informed audiences. With her tours to the far corners of the world, she laid the basis for the popular success of an art which had long been the privilege of aristocrats. I. C.

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This informal picture of Anna Pavlova was taken in Vienna on one of her concert tours.

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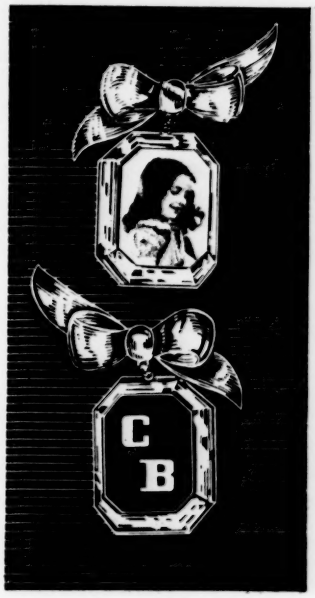

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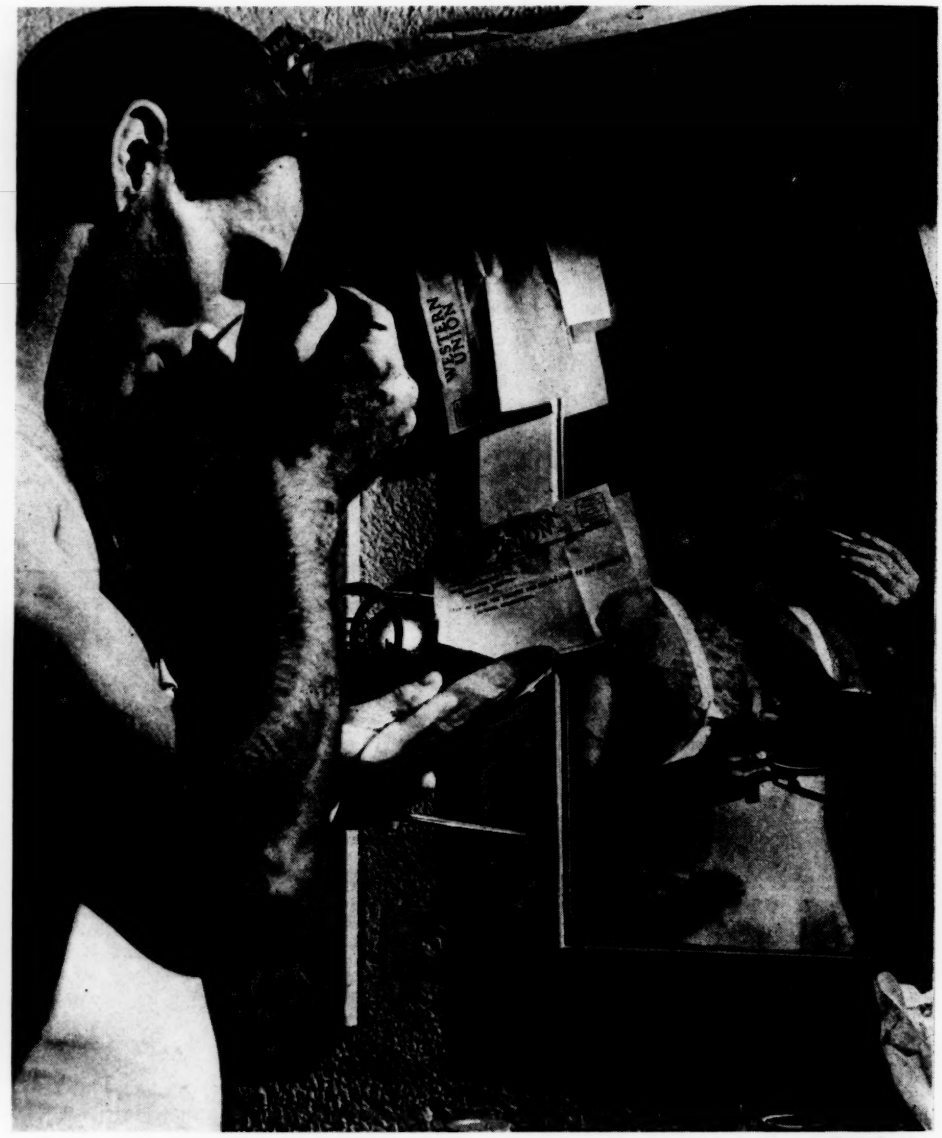
DRESSING ROOM INTERVIEW

Igor Youskevitch talks of ballet technique, steaks and Sinatra



Otto F. Hess
Igor Youskevitch applies makeup in his dressing room prior to appearing in "The Black Swan".

IGOR YOUSKEVITCH, premier danseur of the Ballet Theatre, had just come off stage to his dressing room after dancing *The Black Swan Pas de Deux* with Nora Kaye. As he changed from his ballet costume to street clothes, he answered questions on an assortment of subjects.

"I am going out to have a big steak now," said Youskevitch. "You know, we dancers are like horses. We should work for a while and then start eating. After I dance, I go and eat, and I really mean eat—steaks.

"It is not an easy job. Picking up a ballerina requires strength and poise. The average ballerina weighs about 115 lbs. I have had them up to 132. That's pretty heavy. I weigh about 159. You should know how to do it. You must know certain little tricks and rules. You must feel the other person's help

and feel her movements.

"I do not believe that it is an effeminate thing for a man to dance. It is just the people who don't understand who say that. You can just as well compare ballet to Frank Sinatra singing sentimental stuff. There are certain things that requires softness and grace, whether in singing or in dancing. You can express the same thing Sinatra does with movements, with grace in movements. The ballet dancer has a certain grace, but it should not be exaggerated.

"I have no favorite role in particular. I like parts in which I can show more than technique, such as Albrecht in *Giselle*. I think that what makes a ballet dancer great is his sincerity in what he is dancing on the stage. He must have something of the artist in himself—it makes him more outstanding. I believe that Ballet Theatre is the best of the ballet companies because I feel that it is the only company which gives as much attention to the artistic value of a performance as to the financial. The ballet can never be commercial like Hollywood or nightclubs. I can tell you that I get $650 a week. Many nightclub dancers get much more, but compared to Hollywood they do not get much either.

"I like to dance at the Broadway theatre. It has a good stage. It is small, but all right. I like the linoleum covering on the stage. My ambition is to stage a ballet someday. I have a few ideas. They are in process. Yes, I would like to be a choreographer.

"These dancing tights here were given to me by Oboukhoff who used them on the Imperial Stage in Petrograd. I have had these tights for many years. I wash them myself. Sometimes every night if they are dirty or every two nights.

"When I am not dancing, I am usually practising or eating or lying down taking a nap. Or else I am busy with my ten-month old daughter. My wife was a dancer before I married her. She no longer dances today. I do not hold it against her that she was a ballerina," said Igor Youskevitch.

E. G.

Who's Who

JOHN BRIGGS is music and dance editor of the *New York Post*.

EDWIN DENBY was dance critic for *Modern Music* and the *New York Herald Tribune*. He has been a dancer himself.

ALEX GARD is the author of *Ballet Laughs* and *More Ballet Laughs*.

LILLIAN MOORE has been a solo dancer with the Metropolitan Opera. She writes for the *London Dancing Times* and other dance publications.

PHILIP K. SCHEUER is film critic of the *Los Angeles Times*.

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FOOTNOTES

pas de deux is all that remains of many ballets

Although it may be dubious just who or which company is responsible for the current flood of various pas de deux, one thing is sure — press, public and program-arrangers have something of a new affection for classical twosomes. Nowadays when one attends the ballet, it is likely The Black Swan (sometimes called Pas de Deux Classique), Don Quixote, Nutcracker or some other famous pas de deux will highlight the program. But such was not always the case. Those dog-eared souvenir programs of seasons not-so-long-ago will reveal that with the exception of Bluebird the only so-called grand pas de deux seen were part and parcel of some major work—such as Coppelia and The Magic Swan. Apparently it then occurred to no one to offer the gems separately.

Things have changed. The Ballet Russe de Monte Carlo, for example, last fall at New York's City Center offered not its complete, three act Coppelia but simply its pas de deux. The same holds true for The Magic Swan. Today all that remains of Don Quixote, in America at least, is the pas de deux—a fragment of a ballet once among Pavlova's favorites. So popular have pas de deux become with contemporary dance audiences that Ballet Theatre specially commissioned Oboukhoff to stage one to Tcherepnine music, a score heard in the Diaghileff production Le Pavillon d'Armide, with results both colorful and inventive.

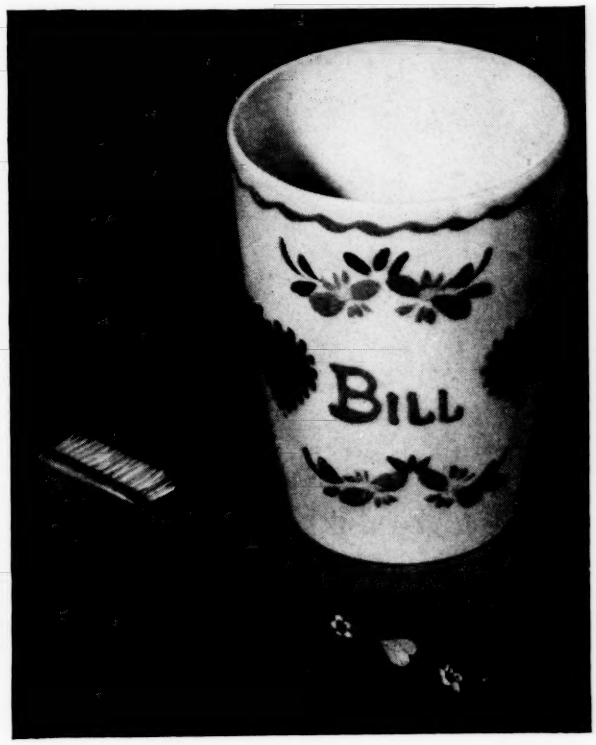
The ingredients of the grand pas de deux, as all balletomanes know, include an adagio for the ballerina and her partner, two variations and a final coda. That is all, but the formula never misses. In their respective New York openings, this fall, the three leading ballet companies featured different pas de deux: the Ballet Russe de Monte Carlo presented Ruthanna Boris and Danielian in Bluebird; the Original Ballet Russe, Alicia Markova and Dolin in Nutcracker; and the Ballet Theatre, Alicia Alonso and Youskevitch in Black Swan. Lasting but a few moments, these dazzling bits of technical display helped balance the program, and were performed to audience applause.

* * *

Something for the record: Scheduled to dance three pas de deux last summer at Jacob's Pillow, Nana Gollner had to cancel her appearance because, of all unterpsichorean things, she burned her fingers while sterilizing the baby's bottle. For intricate adagio work, of course, fingers are all but as important as legs. Rosella Hightower arrived from New York in time to pinch hit for Miss Gollner. The local newspaper carried the story on its front page. The days when fabulous alibis circulated if ballerinas became indisposed at the eleventh hour were apparently and happily things of the past.

ROBERT ANTHONY

Christmas Time is Children's Time!



Treat your favorite young 'un to this dear set with his or her very own name. Hand painted Bakelite tumbler and matching toothbrush. White with pink, blue or red.

Tumbler $1. Toothbrush 75¢
Add 25¢ for postage.

Slip off my head, fill me with hot water — and what a fascinating dinner plate I'll make for your favorite baby! Ivory or jonquil china with sweet decorations.

$4.75 postpaid.

ORTHWINE MERCHANDISING ASSOCIATES

520 West 34th Street • New York 1, N. Y.

FEATURING

Gladstone Fabrics

LEONARD SILLMAN'S

in . . . "IF THE SHOE FITS"

STARRING

Florence Desmond

With

Leila Ernst

Music . . . . . [illegible]
Lyrics . . . . . [illegible]
Director . . . . . [illegible]
Choreographer . . . . [illegible]

GLADSTONE FABRICS
117 West 47th Street, New York City